

Inter Feral Arts 6

New music festival

October 6-29, 2021

Bremer Schlagzeugensemble
Elefantöra
Ensemble L'itinéraire
Ensemble Vortex
Gageego!
Felicita Brusoni
Bertrand Chavarria-Aldrete

Carola Bauckholt
Eckart Beinke
Hugo Boothby
Roland Breitenfeld
Antonio de Cabezón
Mauricio Carrasco
Sunjoo Cho
Arturo Corrales
Pascale Criton
John Croft
Natacha Diels
Michael Edgerton
Peter Ivan Edwards
Brian Ferneyhough
Fernando Garneró
Erin Gee

Vinko Globokar
Rosanna Gunnarsson
Jan Hansen
Alberto Hortigüela
Esaias Järnagard
Jacques Julien
Babette Koblenz
Grégoire Lorieux
Kent Olofsson
Manuel María Ponce
Rainer Rubbert
Rebecca Saunders
Zsigmond Szathmáry
Andrew Toovey
Heitor Villa-Lobos
Iannis Xenakis
Daniel Zea

feral

'fɪər əl, 'fɛr- / (especially of an animal) in a wild state after escape from captivity or domestication.

Following the popular Interference #1-8, Inter Feral Arts has become a platform for artistic excellence and experimental research in music.

Inter Feral Arts is directed by Professor of Artistic Research in Music Michael Edward Edgerton and organized through Lund University/Malmö Academy of Music and Inter Arts Center.

During October 2021, the Malmö Academy of Music, Lund University and the Inter Arts Center will hold the next Inter Feral Arts Festival. The festival will include concerts, lectures, workshops, a panel discussion on art and science, and three 25% PhD seminars. The events will take place at the Inter Arts Center, the Malmö Academy of Music, Galleri21 and Odeum Music Center at Lund University. Our guest ensembles include: l'itineraire (France), Gageego (Sweden), Bremer Schlagzeugensemble (Germany), ensemble Vortex (Switzerland), and Elefantöra (Sweden).

01	2021.10.06	19:00	Galleri 21
	Talk: Artist introduction		Bremer Schlagzeugensemble
02	2021.10.07	14:00	Inter Arts Center (Malmö)
	Workshop: w/ percussionists		Olaf Tzschoppe
03	2021.10.08	18:00	Inter Arts Center
	Panel Discussion: Art & Science		J. Weisend, M. Edgerton & guests
04	2021.10.08	19:00	Inter Arts Center
	Concert: Schlag> <Art		Bremer Schlagzeugensemble
05	2021.10.12	19:00	Odeum Music Center
	Concert: Gageego! & Elefantöra		Gageego! w/ Elefantöra
06	2021.10.13	19:00	Inter Arts Center
	25% PhD Seminar: artistic presentation		Felicity Brusoni
07	2021.10.14	12:00	Inter Arts Center
	25% PhD Seminar: discussion		F. Brusoni w/ N. Isherwood
08	2021.10.14	19:00	Inter Arts Center
	25% PhD Seminar: artistic presentation.		Bertrand Chavarria-Aldrete
09	2021.10.15	13:00	Inter Arts Center
	25% PhD Seminar: discussion		Chavarria-Aldrete w/ S. Östersjö
10	2021.10.18	14:00	Galleri 21
	Talk: Facial recognition and hybrid art		Daniel Zea
11	2021.10.18	19:00	Galleri 21
	Talk: Deconstructing the Actor-Musician: Body and Scenic Action. Training and performance aspects"		Mauricio Carrasco
12	2021.10.20	19:00	Inter Arts Center
	Concert: Hybrid flux &		Ensemble Vortex w/
	25% PhD Seminar: artistic presentation.		Fernando Garnero
13	2021.10.21	10:00	Inter Arts Center
	25% PhD Seminar: discussion.		F. Garnero w/ M. Lanza
14	2021.10.25-28	TBA	Inter Arts Center
	Workshop: w/ music students		Ensemble L'itinéraire
15	2021.10.29	18:00	Inter Arts Center
	Concert: Études Électriques		Ensemble L'itinéraire
16	2021.10.29	20:00	Inter Arts Center
	Concert: Sirènes I		Ensemble L'itinéraire

01 **2021.10.06** | 19:00

Talk: *Artist introduction*

| Galleri 21

| Bremer Schlagzeugensemble

Program

Peter Ivan Edwards (b. 1973)

Jan Hansen (b. 1966)

Iannis Xenakis (1922-2001)

Ssio

SWARF

Okho

* * *

Rainer Rubbert (b. 1957)

Eckart Beinke (1956)

Babette Koblenz (1956)

Amorces

4 times snare

Nachtbus

The Bremer Schlagzeugensemble will introduce the world of percussion with some interesting insight, together with new compositions especially written for the ensemble as well as a masterpiece by Iannis Xenakis.

02 **2021.10.07** | 14:00

Workshop: w/ percussionists

| Inter Arts Center

| Olaf Tzschoppe

In this workshop, Professor Tzschoppe will discuss specific performance techniques, setup and special challenges presented by contemporary music for percussion. The workshop will be practical with Professor Tzschoppe working with students individually.



Photo courtesy of Bremer Schlagzeugensemble

03 **2021.10.08** | 18:00
Panel Discussion: *Art & Science*

| Inter Arts Center
| John Weisend & Mike Edgerton

Since pre-covid times John Weisend of the European Spallation Source (ESS) and Mike Edgerton of the Malmö Academy of Music have begun a cooperation to explore artistic, scientific and educational connections.

The composition, *Der Rufer*, written for and performed by the Bremer Schlagzeugensemble is the first tangible result from this cooperation. This composition was influenced and generated from information gleaned from cryogenic engineering work conducted at ESS.

In this panel discussion Weisend and Edgerton will be joined by the Professor of percussion at Hochschule für Künste Bremen, Olaf Tzschope to engage in dialogue regarding artistic and scientific methods and the potential for cross-disciplinary inspiration.



Photo: Perry Nordeng/ESS

04 **2021.10.08** | 19:00

Concert: *Schlag>|<Art*

| Inter Arts Center (Malmö)

| Bremer Schlagzeugensemble

Program

Zsigmond Szathmáry

Roland Breitenfeld

Sunjoo Cho

Klang - Bilder

De reliquias erraticis

Imjae II

* * *

Michael Edgerton

Andrew Toovey

Der Rufer

Yunomi

The Bremen Schlagzeugensemble was founded by Olaf Tzschoppe and is dedicated to working closely with composers. It played many world premieres and German premieres. Many compositions were created as part of the *Schlag>|<Art* project initiated by the ensemble, which is based on a previously determined quartet set up.

In addition, it is also dedicated to the classics by, among others, Toru Takemitsu and Luigi Nono, presented thematic programs around Iannis Xenakis, György Ligeti and Georg Crumb, worked with video Artists (e.g. Jean-François Guiton) and participated in multimedia events such as "in Between" (fashion / music / design). It undertook concert tours to other European countries and to South America.

As an ensemble in residence of various youth composition classes, it also participated in educational projects and gave workshops and courses.

Bremer Schlagzeugensemble

Hsin Lee, Kagan Soylerkaya,

Shi Yi and Olaf Tzschoppe

www.olafTzschoppe.de

With the support of Goethe Institute

Program notes

Klang Bilder (2019)

Music is - as a rule - sound, arranged according to different principles and spread over a certain period of time. For us humans it is important that this sound arouses diverse associations in us - because it becomes music and touches us through it. We can see colors (e.g. with Messiaen), discover graphic forms (like with Ligeti), experience sensations of all kinds and above all: imagine infinitely colorful and personally shaped images. These "associations without borders" make music indispensable to us. It makes us alive, challenges us intellectually and gives us vitality.

De reliquis erraticis (2020)

The seventh section in the twelfth chapter in Leonardo da Pisa's book "Liber abaci" ("Book of Calculation") from the year 1202 reads: De reliquis erraticis, que ad inuicem in eorum regulis uariantur: Of the other erratic ("wandering") tasks that differ from one another in their solution paths.

It contains, among other things, the famous rabbit task, which Leonardo deals with rather briefly and casually, and that in his writings apparently also the only application of what he later called the famous "Fibonacci series".

Imjae II (2017/18)

is a piece for percussion quartet from my series "Imjae". The name means something like "external presence of God" and is also a word that has to do with my personal and believing side. A central idea of my composition is how the solo drum in "Imjae I" (Septet 2016) develops into a continuous element, as an important function like a second movement.

In this piece I quote the chorale "A strong castle is our God" by Martin Luther. For the structure, the rhythm and the harmony, the chorale served as an aid in composing. The text of the chorale was also incorporated into my music in its own interpretation.

Der Rufer (2020)

Der Rufer, for percussion quartet was written for and dedicated to Olaf Tzschope and the Bremer Schlagzeugensemble and is the first result of a

planned, long-term collaboration between Lund University/Malmö Academy of Music and ESS, a multi-disciplinary research facility based on the world's most powerful neutron source. ESS will enable scientific breakthroughs in research related to materials, energy, health and the environment, and addressing some of the most important societal challenges of our time. In the first step of this cooperation, I collaborated with John Weisend, Deputy Head of Accelerator Projects at ESS looking at the issues surrounding turbulence in superfluid helium.

The title, *Der Rufer* refers to a sculpture in Bremen by Gerhard Marcks (1889 - 1981) that refers to a Greek Herald from Homer's *Iliad*. On the base of the sculpture is written: *Der Rufer is modeled on the figure of the stentor (Herald, bard, or crier) who shouted as loudly as fifty men in a generous and brazen voice (Homer, Iliad, 730 BC).*

For some time, I have been interested in the motions of turbulence in fluids and was intrigued to enter into discussions about perhaps one of the greatest discoveries in physics in the first half of the 20th century, that of superfluidity. Superfluid helium (also known as He II) occurs when liquid helium is cooled to within 2.172 degrees of absolute zero (absolute zero is about -273°C). In this ultra-cool region, helium can flow without viscosity or friction, but seldom without turbulence. As I learned through



Der Rufer by Gerhard Marcks
(1889 - 1981)

discussions and readings of the literature, superfluidity refers to the flow of a fluid through a tube or pipe with no friction or viscosity. Let's compare for a second that of normal helium fluid flow that has viscosity and thus friction near the walls of a tube or pipe. An important property for many mechanical systems, including musical instruments, viscosity refers to the measure of the resistance of some element to deformation, or how thick or sticky something is. For example, syrup is higher in viscosity than water. This is how most fluids (including airflow) react in the real world.

But, fluids with zero viscosity are extremely rare. When a fluid is produced with zero viscosity this means the fluid can flow without any loss of kinetic energy. What this means is that if you started water flowing in a small capillary tube the flow will eventually stop since atoms in the liquid will collide with one another and with the tube wall and slow down. But if you did that with superfluid helium and come back 10 years later, the liquid will still be moving.

Superfluid helium features other amazing behaviors, like the ability of a fluid to flow up the side of a wall or to fit into and flow through impossibly small, molecular-wide spaces, or for the body of the fluid to remain steady when a container is spun, or to produce a frictionless fountain that will flow forever. In my composition *Der Rufer*, I loosely modeled eight principles involved in ultra-cold physics.

Yunomi (2020)

Imagine browsing through various volumes of noted folk music collections. As you turn the pages, sing something in your head and think about small fragments of melodic or rhythmic ideas and connections between the music. Think about whether and how these parts are connected to one another, merge with one another, perhaps how to make a puzzle out of the material. The title *Yunomi* (a small Japanese teacup) used for everyday and informal tea drinking, and often a beautiful and unique decorative ceramic, reminded me that tea sets are often designed uniformly. I wanted each part of this piece to be



separate, a collage of ideas, but possibly become part of something whole. When Yunomi is spoken it sounds like “You know me” in English, which can be linked to this piece in a number of ways. Perhaps these musical fragments remind us that they have both similar and individual roots and stories?

Written for Olaf Tzschoppe and the Bremen drum ensemble and dedicated to Christo (died May 31, 2020 at the age of 84)



Gagego

05 **2021.10.12** | 19:00

| Kapellsalen, Odeum Music Center

Concert: Gageego! & Elefantöra

| Gageego! w/ Elefantöra

Lund Contemporary 2021 & Inter Feral Arts

The ensembles Gageego! and Elefantöra invite us to a strong and unique sound world. At the concert, we will hear two works composed in the shadow of covid-19 by Hugo Boothby, a doctoral student at Malmö University, and the Swedish composer Rosanna Gunnarsson, among others. The concert is arranged in collaboration with Share Music & Performing Arts and is also part of the festival Inter Feral Arts which is organized by the composer and professor Michael Edgerton, whose work Hawking Radiation is also performed.

Program

Gageego!

Henrik Denerin

Fluchtlinien-D, for flute & percussion

Esaias Järnagard

rumori, for bass flute

Michael Edward Edgerton

Hawking Radiation, for percussion, moving
microphone & electronic playback

Flute, Anders Jonhäll

Percussion, Jonas Larsson

* * *

Gageego/Elefantöra

Untitled improvisation

Elefantöra with

Jonas Larsson

* * *

Elefantöra

Rosanna Gunnarsson

Alter

Hugo Boothby

Listening with Elephant Ears

Gusten Aldenklint,

Joel Mansour

Evelina Charlie Larsson

With the support of the Swedish Arts Council

Program Notes

Fluchtlinien-D (2015)

is fluchtlinien with a structured improvised percussion part. Fluchtlinien - With this concept Deleuze and Guattari points at possible alternatives to the dominating approach. One example is how the music sends out lines of flight (fluchtlinien) when it multiplies and spreads like a diverse weed of sound. Fluchtlinien thus indicates the potential for something different to take shape, for example, the opportunity of re-thinking.

Every form of life - a body, a social group, an organism or even a concept - consists of links and connections. Genes come together to form cells; cells are collected to form tribes. The term 'human being' is an example of such an interconnection of reason, a certain type of body (white, male), speech, and so on. But every connection also allows a fluchtlinie; there is always the potential for genetic mutation. The definition of man as rational also enables a dispute about what constitutes humanity: e.g., is it rational to put up a stock of nuclear weapons? Thus, every definition wears, every territorial is a tentiontorium or body, the opportunities that opens up for a fluchtlinie that could turn it into something else.

Rumori (2021)

"In the same way, there is an objective sound that resonates outside me in the instrument, an atmospheric sound that lies between the object and my body, a sound that vibrates in me 'as if I had become a flute or pendulum'; and finally a final step where the acoustic element disappears and becomes the very precise experience of a change that permeates my whole body "

- From the Phenomenology of Perception by Maurice Merleau-Ponty

Hawking Radiation (2016)

Forty-two years ago, Stephen Hawking made predictions that radiation does escape from black holes. Known as "Hawking radiation" this phenomenon is too weak to observe with current techniques, and remained the "Holy Grail" for astrophysics. It has remained as such until recently when researchers led by Professor Steinhauer at the Israel Institute of Technology observed radiation emanating from an analogue black hole created in his lab.

Steinhauer's findings, published in *Nature Physics*, describe the first observation of thermal, quantum radiation emanating from an analogue black hole. He found that pairs of phonons (particles of sound), appear spontaneously at the event horizon of the black hole. One of the phonons travels away from the void as Hawking radiation, while the other falls back in. The pair shares a spectral connection, referred to as 'entanglement', that allow for the detection of Hawking radiation.

It is those properties that my composition will partially model.

Alter

is an installation as well as an ensemble piece. The musicians in the ensemble shape, re-shape and sculpt the electroacoustic voice of the installation. This is a composition that is in constant and reverse metamorphosis.

Listening with Elephant Ears

is a composition by the Elefantöra ensemble and Hugo Boothby. This piece seeks to explore the auditory aesthetic of voice over internet protocols (VoIP) and the listening spaces they afford.

Performances of voice, guitar and piano are treated using VoIP technologies and combined with domestic field recordings generated by the



Elefantöra

ensemble. The exploratory and collaborative making of this piece focused on practices of communal listening and worked to interrogate experiences of online communication under the conditions of a global pandemic. Listening with Elephant Ears is part of continuing PhD research conducted by Hugo Boothby at the School of Arts and Communication, Malmö University.

Lund Contemporary

is a festival for contemporary art music organized by Lund University's music center Odeum in collaboration with a number of local and regional ensembles and institutions. In a varied program, newly written music is interspersed with panel discussions and experimental experiences. The festival has previously taken place in 2017 and 2019. Due to the Covid-19 pandemic, the 2021 edition is divided into two parts; one digital and one with audience. The digital part consists of a number of videos published in February and March and available on the festival's homepage. The live part started in June and will be spread over the rest of the year. Lund Contemporary 2021 is part of "Musikens År 2021", the 250th anniversary of the Royal Swedish Academy of Music (Kungl. Musikliska Akademien). Read more at odeum.lu.se/LC

Odeum - central music activities at Lund University

Odeum's roots date back to 1745 when Akademiska Kapellet (Lund University Academic Orchestra) was founded. Today, it is Lund University's center for student-based music-making, concerts, lectures and education. The Head of Odeum is the University's Director of Music. Odeum is one of Lund University's Cultural and Public Centres (LUKOM) along with Skissernas Museum - Museum of Artistic Process and Public Art, the Historical Museum and the Botanical Garden.



Felicita Brusoni

06 **2021.10.13** | 19:00 | Inter Arts Center
25% PhD Seminar: artistic presentation | Felicity Brusoni
A Voice Beyond the Edge

What links all these four musical pieces together is the concept of going beyond the limits of voice, in four different ways. Through my research I am trying to push further the borders of my vocal comfort zone, to be able to “break on through to the other side”. In that particular zone, the edge, two opposite possibilities come out: to discover new worlds for the voice or to set the boundaries of physical vocal limits.

Within this concert program I would like to investigate how the use of the extra-normal voice, coined by Edgerton, could be inserted in different musical settings.

Program

Erin Gee	Mouthpiece II
Vinko Globokar	Jenseits der Sicherheit
Carola Bauckholt	Die Alte
Michael Edward Edgerton	Anaphora

Program Notes

Mouthpiece II (2002)

“Composer and vocalist Erin Gee has created a unique musical style that has led to significant success on both sides of the Atlantic. In her series of pieces entitled *Mouthpiece*, she sings and speaks in hushed nonverbal sounds supported by subtle instrumental effects to project an intimate sound world, as if she were revealing her innermost but inscrutable feelings. The result is original, powerful, and haunting.” (American Academy of Arts and Letters, Charles Ives Fellowship Recipient, 2015)

Mouthpiece is a series, which began in 1999 and consists of about 30 works for solo voice, voice and ensemble, choir, voice and orchestra, string quartet, opera and other combinations.

Erin Gee notates the vocal sounds using the International Phonetic Alphabet (IPA) in order to accurately transcribe both the type of sound and the place of articulation in the mouth. The sounds that she uses are often remnants or artifacts of phonemes, however, when placed in a non-semantic context, they float in a liminal space with no overt connection to a language.

Jenseits der Sicherheit (1981)

Dedicated to American soprano Carol Plantamura, this demanding piece by French avant-garde composer & trombonist Vinko Globokar well embodies its title's promises (*Beyond Security*). The singer is asked to go beyond her comfort zone through different paths: acrobatic virtuosity, theatrical scenes, inward singing, multiphonics, squeals, humming, fast emotional changes, and other. The apparent lack of formal structure reveals, at a deeper sight, a canvas of musical situations through which the singer should find her own way of communicating to the audience. The contact with the audience is also well emphasized by more than one moment of improvisation using the live sound material present in the room while performing.

Die Alte (2001)

As regarding the German composer Carola Bauckholt, a central theme in her work is the examination of perception and understanding. She is especially fond of using noisy sounds, which are often produced by unconventional means. In this case, we participate in 7 minutes of an old lady's day, acoustically surrounded by all the noises she and her body makes. It is important to note that these noises are not just part of some kind of a predetermined compositional structure, but rather they are carefully studied and left free to unfold and develop at their own pace lending the composition its own unique rhythm. The singer is asked to give voice to any little shade of the old lady's world, made of little struggling movements, pain in the body, something that cracks in the neck, and sweet memories of a past that's gone.

Anaphora (2001)

Since the publication of his book *"The 21st Century Voice"* (2004), the American composer Michael Edgerton has become one of the leading experts in the search for the expressive possibilities of contemporary voice. No other

composer has so systematically and unconditionally applied a compositional approach to every possibility of the human voice. "Anaphora" is at the same time a sound study, in which is presented his research on 56 different classes of vocal multiphonics, opening up a new sound universe. In this system, Edgerton categorizes multiphonics in three large tone and noise groups: voiced-voiced, voiced-unvoiced and unvoiced-unvoiced (with further amendments). The central concern in this work is, in the words of the composer, "to maintain a sense of coherence that would carry through the procedure of kaleidoscopic change". In addition, Edgerton refers to the "convention of repetition at phrase inception" employed by Shakespeare in Richard II. This not only comprises the constant variation of a single germinal idea, but the dramatic effect of repetition itself. The listener is compelled to look inward, to respond rather than to project, and to become aware of the multiplicity of events that occur within a single sound.

A N A P H O R A

solo voice



MICHAEL EDWARD EDGERTON

07 **2021.10.14** | 12:00

25% PhD Seminar: discussion
A Voice beyond the Edge

| Inter Arts Center
| Felicity Brusoni w/
Nicholas Isherwood

Starting from a singer's point of view I tried to give to my PhD project the more practical shape I could. The topic of my research is exploring new fields in the scenario of the "extra-normal voice", term coined by my supervisor, Michael Edgerton. My attention during this first year was focused on developing new techniques and trying to find a method to handle them.

Due to the pandemic, I wasn't able to access the laboratories and to work with other singers, so I worked directly on my voice and started collaborations with professional people in many fields related to voice.

I trained myself through the final realization in performance of the piece *Anaphora* by Edgerton, which he and I had a lot of sessions together to develop the techniques required for this demanding piece. In the near future we will video record these sessions to facilitate the preparation of other singers that want to approach the piece. We have also made recordings of other specific voice issues, like the glottal whistle and different classes of multiphonics, that are the core of my research at this moment. Additionally, I am trying to make things clear around the topic of high pitches: from falsetto (M2) to the whistle register (M3) to the glottal whistle (M4).

This research is based within a practical setting, so I've recorded vocal multiphonics for a theatre performance with music by composer Kent Olofsson, who is currently working in Stockholm on an ongoing project about Andrej Tarkovskij.

A separate research project is focused on one technique that is capable of producing the highest known pitches ever sung - around 15 kHz. We have organized a meeting and recording sessions with a Swedish singer (Mimmi Rosendahl) who has reliably produced these high pitches, which she refers to as the "hiss" technique.

I have also begun collaborations with the Humanities Lab in Lund. One project is looking at the relationship between articulation and airflow at different musical speeds, while a second is focused on audio-visual illusions in relation to extended vocal techniques, similar to the McGurk effect. I hope to be able to use the HumLab facilities in the near future to conduct these experiments.

I have made contact with Professor Mechtild Tronnier, Lecturer in Phonetics at Lund University, who asked me to collaborate with her, in her courses for Master level students, "Function and use of the voice".

How is this research to function outside of the lab setting? Well, another part of my project involves the Library inside the Musikhögskolan i Malmö. It was my initiative to develop and then host an archive of media related to extended vocal techniques, including physical scores, digital scores and a selection of articles, books and other. The collaboration was possible thanks to the Librarian Åse Lugnér.

I am also focusing on already existing vocal techniques, like the ones used in folk singing. From my point of view as vocal performer it is very interesting to deepen the throat singing topic, and I am particularly interested in the relationship among the technique of Tuvans' kargyraa, of the Cantu a Tenore from Sardinia and of the Xhosa singers. I have been awarded with a Travel Grant (Governor Per Westlings Memorial Fund) from Lund University for my project in Sardinia. In the next months I would also like to learn both the kulning and jojk techniques from Swedish folk tradition.

The next steps to be taken are to involve the Composition and Singing classes with the aim on one side to work with the singing students on voice issues, on the other side to build up a vocal ensemble that deals with extended techniques and to start a series of workshops for singers and composers focused on the boundaries of voice possibilities.

Until now, apart from the daily work with many composers for new pieces written for my voice, I had a collaboration with Israeli composer Ruth Alon, in a residency at Inter Arts Center, for a piece involving vocal gestures connected to emotions. Soon, I will organize a call for scores that have to involve vocal

multiphonics and other special techniques; the aim of this call is to let the composers write using the techniques I handle the best. On the horizon, I am also working on new possible environments for the extra-normal voice, such as the use of some sounds for video games soundtracks or projects with virtual and/or augmented reality.

In the last period, I have had already the opportunity to start the process of communicating new knowledge around the extra-normal voice. I have held a recital at Doctors in Performance Conference in Tallinn, with an introduction and the performance of Anaphora by Edgerton.



Bertrand Chavarria-Aldrete

08 2021.10.14 | 19:00

25% PhD Seminar: artistic presentation

| Inter Arts Center

| Bertrand

Chavarria-Aldrete

[Concert/Exhibition]

Manuel M. Ponce

Preludio (1925)

Pascale Criton

Plis (2010)

Heitor Villa-Lobos

Two studies (1929)

- Étude 1
- Étude 5

Brian Ferneyhough

Kurze Schatten II (1983-89)

I

II

III

IV

V in softly insistent motion

VI

VII As if performing (whilst unconscious)

several pieces simultaneously

Antonio de Cabezón

Tientos (1578)

- Tiento en primer tono
- Tiento en cuarto tono sobre "Malheur me bat"
- Tiento sobre sobre "Qui la dira"

Transcription by Alberto Hortigüela-

Bertrand Chavarria-Aldrete

[côrio]-étilé (2021) **-Swedish Premiere-**

:: Plastic Extension ::

The program mainly presents a series of pieces that have been or are in the process of becoming "plastic extensions" (plastically interpreted) by the performer and will be exposed at IAC, like *Preludio* by Manuel M. Ponce: *phantom errand [muscle memory]*, *Plis* by Pascale Criton: *ephemeral critters*, Étude 1 and 5 by Heitor Villa-Lobos: *sempre morbida* and *bullseye*.

Kurze Schatten II by Brian Ferneyhough as well as the *Three Tientos* by Antonio de Cabezón are ongoing pieces in the process of becoming plastic extensions. A

choreographic piece for 6 dancers that will recreate the hand gestures of *Kurze Schatten II* into the bodies of the dancers in collaboration with the MoCap Lab in Lund and 3 installations for the visually and hearing impaired with the musical material of Cabezón's *Tientos*.

[côriō]•étílá by Bertrand Chavarria-Aldrete is a poem written for sirimcho (traditional Mexican plucked instrument), guitar and objects that was recently written at the Civitella Ranieri Foundation in Italy.

The audience will be invited to participate in a Q&A session about the creative process of plastic extension and the work of the artist after the recital and exhibition.

[côriō]•étílá

[côriobé'[N•Do 1/4~]

Étilá nara nomi [p]'so

Aragava go[s•>] boni

fasori[•] ...bané

Hegari[h] moôno

Yeti koti la

Bru a[t]

[f]'ta li[h] cē rami

Sonalamiña [è]

Beorulima [o]

Fori[•]

enilá-étílá

[K] ugūri va]

bah'

né[•]

09 **2021.10.15** | 13:00
25% PhD Seminar: discussion

| Inter Arts Center
| Bertrand
Chavarria-Aldrete
w/ Stefan Östersjö

A discussion and exchange about the various aspects and new possibilities of Plastic Extension in Music.

Plastic Extension is a new form of music interpretation that goes beyond translation, synaesthesia or musical analysis. This form of creative criticism takes the instrumental interpretation of a work (the praxis) as a gleaning phase, a poietic process preceding the plasticity of an art work, an intervention in music production.



tientos topográficos :: tacto temperado by Bertrand Chavarria-Aldrete

10 **2021.10.18** | 14:00 | Galleri 21
Talk: Facial recognition and hybrid art | Daniel Zea

Lecture around *The Love Letters ?* (2018), work for two performers, two webcams, two computers using facial recognition algorithms, video, and electronics in real-time. Composed, choreographed, and programmed by Daniel Zea. This presentation will discuss different strategies for the use of facial recognition algorithms during audio-visual performances, such as:

- the relationship between gestural capture and sound synthesis.
- face recognition and real-time text generation
- strategies for staging works using video generated in real-time
- the use of Laban notation as a tool for producing sound choreography works.

This talk will also address the sociological and political aspects of the utilization and role of the face in contemporary societies and its influence on the development of technologies of social control, marketing, and social networks in general. Finally, it will analyse the subversive role of the artist appropriating surveillance software such as face tracking algorithms for artistic purposes



Daniel Zea

11 **2021.10.18** | 19:00 | Galleri 21

Talk: Deconstructing the Actor-Musician: Body and Scenic Action. Training and performance aspects" | Mauricio Carrasco

This Artistic introduction will analyse the figure of the Actor-Musician within academic new music theatre works.

It will question the interpreter's somatic and intuitive intelligence, their performative gesture, and how their shared background as classically trained musicians can be enriched by other performative art practices such as dance, theater, and performance.

A proposal taking elements from Body-Mind Centering and physical theatre practices (Jan Fabre, Lloyd Newson), inter alia, will be analysed to complement the Actor-Musician training and contribute to the necessary bodily consciousness and awareness to perform challenging new music theatre works successfully.



Mauricio Carrasco

12 **2021.10.20** | 19:00

Concert: Hybrid flux &
25% PhD Seminar: artistic presentation

| Inter Arts Center
| Ensemble Vortex
| Fernando Garnero

Program

Fernando Garnero	piano, piano, piano, piano, for stereotape
Michael Edgerton	Mamre, for violin
Fernando Garnero/ Jacques Julien	Down the hole, for video & electronics
Natacha Diels	Nystagmus, for 2 performers & live video
Arturo Corrales	Folk you! for recorder, violin, electronics
Fernando Garnero	Campo amniótico, for 2 performers playing feed-back
Daniel Zea	Swallow, for 4 performers, video & live electronics
Fernando Garnero	Practical guide to extended anatomy, for video & electronics

Ensemble Vortex
Rada Hadjikostova: violin, feed-back
saxophone & performance
Anne Gillot: recorder & performance
Mauricio Carrasco: feed-back flute &
performance
Daniel Zea: performance & electronics
Fernando Garnero: electronics

With the support of Pro-Helvetia

To describe Ensemble Vortex as a whirlwind is a useful pleonasm (redundancy in linguistic expression, such as "black darkness" or "burning fire"), because it emphasizes the extreme concentric mobility of an enterprising team of young performers and composers, globally trained in most of the homologated musical practices, in the service of a sustained policy of creation. Hence the observation that Vortex has a continuously expanding repertoire: more than one

hundred works commissioned and created to date. At the source of this innovative effervescence, we find the meeting, in 2005, of a dozen young musicians from here and elsewhere (Switzerland, Europe, Latin America...), coming from the Haute Ecole de Musique de Genève, in particular from the composition class of Eric Gaudibert, whose intense and generous personality will accompany the adventurous development of Vortex until his own death in 2012.

By sharpening its mastery of current modes of musical writing and production, including digital and electroacoustic technology, Vortex confirms its original



commitment to stylistic openness. The ensemble is favored by the individual or collective collaboration of its members with other ensembles and forms of expression: improv, jazz, ethnomusic, dance, theater, installations, radio... Several vortexians have skills in visual arts, and a persistent interest in multimedia experimentation stimulates this desire to vary the musical gesture and to broaden its applications.

Ensemble Vortex

Such an approach, methodically pursued, is obviously the result of the general evolution of artistic action. From event to event, it allows Vortex to diversify its references, to emulate them, to create and renew opportunities for active convergence with potential partners, musicians or not.

For their first Swedish concert, Vortex propose a concert articulated around recent works from one of its founders, the Argentine, French-based composer

Fernando Garnero, for diverse media : electronics, video & a particular piece entirely done with instrumental feed-back.

From the rigorous writing of Michael Edgerton, derived from his approach to various scales and dimensions of instrumental gesture, in his piece for violin Mamre; to multimedia pieces that stage the body as a multifaceted instrument, such as Nystagmus by Natacha Diels and Swallow by Daniel Zea; to the ironic Folk you! by Arturo Corrales, which creates an iridescent and volatile sound world from a recovered folk melody, the idiosyncrasy of the ensemble is embodied in a heterogeneous and highly demanding program that faithfully reflects its particular path.

Program notes

piano, piano, piano, piano (2020-21)

The works presented here are the first works of two cycles started between the end of 2020 and 2021. Two series that started a bit by chance, and that imposed themselves as necessary by opening unexpected paths, while offering a ground of experimentation to develop issues that were resistant in the usual organizational framework of my composition work.

All the works presented here are the direct product of the COVID-19 pandemic, and extend in a particular way my research on the aura of cultural objects cut off from their original context. During my recent residency at Villa Medici, we created an online multimedia magazine to replace the cultural programming that was not going to take place. The ECCO magazine became a platform for experimentation: its nature facilitated the emergence of unusual ways of making art.

Piano, piano, piano, piano is the first work of a series that is created from two simple premises: the use of recovered samples and micro editing as the only possible operations in the creative process. I use only vintage video game samples (including Mario bros) to create the multi-scale objects that make up the work.

Mamre (2000)

presents an inner world of exploration whose strands are woven through ancient cultures and traditions. Mamre is a birthplace, itself, literal and ideal. Compressions and rarefactions tell two stories of Abram and Mamre, of survival and an heir.

Genesis 17

"When Abram was ninety-nine years old Y*hw*h appeared to him and said, 'I am El-Shaddai. Live in my presence, be perfect, and I shall grant a covenant between myself and you, and make you numerous.' God spoke to him as follows, '... you will become the father of many nations. I shall make you exceedingly fertile. I shall make you into nations, and your issue will be kings."

Genesis 18

"Y*hw*h appeared to him at the oak of Mamre while he was sitting by the entrance of the tent during the hottest part of the day. He looked up and there he saw three men standing near him. As soon as he saw them he ran from the entrance of the tent to greet them, ... Let me have a little water brought, and you can wash your feet and have a rest under the tree. Let me fetch a little bread and you can refresh yourselves before going further ... Then taking curds, milk and the calf which had been prepared, he laid all before them, and they ate while he remained standing near them under the tree ..."

(... only gradually are the three men revealed as angels ...)

Abram accompanied the three as they proceeded on their journey. The two angels went on toward Sodom; while Y*hw*h remained behind and talked with Abram, telling him of the destruction that was about to fall on that city. Abram pleaded that if ten righteous persons could be found, then would it not be better to spare this city. But not even ten could be found and the threatened destruction fell upon it

At length all his wanderings came to an end. At the age of 175 years, 100 years after he had first entered the land of Canaan, Abram died, and was buried at Machpelah. The history of Abraham made a wide and deep impression on the ancient world, and references to it are interwoven in the religious traditions of almost all Eastern nations.

Down the hole (2020-21)

The works presented here are the first works of two cycles started between the end of 2020 and 2021. Two series that started a bit by chance, and that imposed themselves as necessary by opening unexpected paths, while offering a ground of experimentation to develop issues that were resistant in the usual organizational framework of my composition work.

All the works presented here are the direct product of the COVID-19 pandemic, and extend in a particular way my research on the aura of cultural objects cut off from their original context. During my recent residency at Villa Medici, we created an online multimedia magazine to replace the cultural programming that was not going to take place. The ECCO magazine became a platform for experimentation: its nature facilitated the emergence of unusual ways of making art.

Down to the hole is the second work made in collaboration with the French sculptor Jacques Julien, with whom we are beginning to create a series of audio-visual works around the notion of simulation.

Nystagmus (2010)

Rapid symmetrical jerking eye movements with constantly changing retinal foci from one point to another, accompanied by children's songs and peppered by sentiments of cyborgization.

Canon Fractal por Aumentación sobre una Melodía Popular (FOLK YOU!) (2010)

Exceptionally, I will talk about the compositional technique used in this piece, since the rest is practically theft: Indeed, the omnipresent melody comes from Celtic folklore, and has that light yet bitter character of some ancient modes. This melody is thus borrowed as it is, and the act of composition was to make it sound at the same time in various time scales: from the very fast, where the horizontal melody becomes almost harmony (or melodic dust); to the gigantic scale, close to a cantus firmus. In the middle, more "human" scales of the same melody are presented using such ancient procedures as the canon by augmentation and diminution, and the hiccup.

In short, a principle of similarity on the same melody has been applied to several scales of time, and thus, of perception. The real title should therefore be Canon according to the principle of Autosimilarity at several scales by Augmentation and Decrease in Hoquetus on a Popular Melody borrowed from Celtic Folklore. However, I preferred the short version.

A source of inspiration for this piece was the magnificent Musical Offering of J.S. Bach and its enigmatic canons.

From another point of view, but still because of these techniques applied to a popular melody, the piece results in a real fair of octaves, unisons and fifths sitting in an earthy and dancing rhythm: a real bombardment of folklore on folklore and more folklore. Hence the title...

Campo amniótico (2021)

"What we call music is a device :

which invests the libido mainly on the sound region: switch of libidinal energy into audible energy, and the reverse...

...which will connect on this partial body of the musical prostheses, instruments...
...a device is: a superposition of screens which filter energetic flows, here sound. These screens are not things, they are libidinal investments that block the entry or the exit of certain sounds-noises..."

Jean François Lyotard, "Several silences", 1972

amniotic field
extended bodies
energetic flows
mutant prosthesis
filtering screens
grid of silences

What is the memory of touch disconnected from listening?

Swallow (2019)

Like, share, click, buzz, pay (it's free?), relax, open your mouth and swallow! Four persons in front of their computers. Each movement and facial gesture is tracked, recognized and converted into control signals. Blinking eyes, a moving gaze or a grimace generate music, images and text.

Faces express no emotions anymore. They serve trends. They feed algorithms. Could today's society be defined by hashtags? This piece stages the fragility of a contemporary society fascinated by technology, a recurrent idea in my late hybrid performance pieces such as *The Fuck Facebook Face Orchestra*, *The Love Letters?*, and *Kinecticut*.

Practical guide to extended anatomy (2020-21)

Practical guide to Holes inaugurates a series of works inspired by audio guides, those sound devices that present, locate, list, indicate, explain or index objects (artworks, monuments, archaeological pieces, etc.). These works share the title "Practical guide to: ..." and are designed as a "practical introduction" to a given subject. This one tells us what can happen with holes in vintage video games.



Fernando Garnero

Practical guide to extended anatomy was originally conceived as an audio-visual installation that can run forever: the 4-minute loop (duration of the version presented in this concert) that composes it is a palindrome. It introduces us to the tensions of augmented anatomy with the sole means of editing found sound and found footage. The original version was exposed from June to August at the exposition ECCO at Villa Médicis.

13 **2021.10.21** | 10:00

25% PhD Seminar: discussion

| Inter Arts Center

| Fernando Garnero
w/ Mauro Lanza

Some compositional strategies related to granular paradigms: Window, Cycle, Phase, Symbolic Granulation

This seminar is included in the general research framework of my PHD, regarding extended composable spaces, for diversified sound based artistic practices, including trans-media works. For this discussion with the Italian composer Mauro Lanza I will focus on some compositional strategies directly based on or generally related to granular paradigms applied in works with various media or with several concurrent media that I composed during the period 2020-21. The aim is to show how similar granular related compositional strategies are applied in diverse media works.

After a brief introduction on Dennis Gabor's theory (which is an outgrowth of quantum physics), we will discuss electronic synthesis as a compositional model and as a source for instrumental writing techniques, relating different types of electronic synthesis and some of their compositional outcomes, in order to outline the general framework of the debate.

We will then address the central problem that arises when using micro-time based techniques as a compositional model for longer time scales sound objects, the phenomenon of scale changes and their perception (discussing the relationship between micro sound manipulation and emerging textures in Xenakis's «second order sonorities»), and the fertile tension between gestalt and texture in granular based instrumental technics, resulting in complex multi-scale sounds.

We will then be able to discuss the above strategies and techniques and their use in various media (always in relation to some of my recent works), from instrumental writing to image manipulation, from digital micro-montage techniques to sound spatialization. We will also discuss their most important notions (as object, window, cycle, phase), focusing finally on symbolic or instrumental granulation.

14 **2021.10.25 to 28**

Workshops: w/ music students

|TBA

| Inter Arts Center

| Ensemble L'itinéraire



Ensemble L'itinéraire

15 **2021.10.29** | 18:00 | Inter Arts Center

Concert: Études Électriques | Ensemble L'itinéraire
live electronics workshop

Program

Grégoire Lorieux

Etudes Electriques, educational pieces
for solo instruments and electronics
Branche, for violin and electronics
Tension, for saxophone and electronics
Circuit, for cello and electronics
Magnétique, for clarinet and electronics
Boucle, for trombone and electronics

Students from the Musikhögskolan i
Malmö

16 2021.10.29

|20:00 | Inter Arts Center

Concert: Sirènes I
chamber music with guitar

| Ensemble L'itinéraire

Program

Michael Edgerton

Tempo Mental Rap, variation 1 for guitar

Kent Olofsson

Il Sogno di Tartini for violin & electronics

John Croft

Duo (Sereines II) for viola & guitar

John Croft

Quartet (Sereines IV) for fl, gtr, alt, vlc

Rebecca Saunders

Molly's Song 3 - shades of crimson for alto
flute, viola, steel-stringed acoustic guitar, 4
radios and a music box

Fernando Garneró

Limae Labor for amplified string trio and
electric guitar

Bertrand Chavarria-Aldrete, guitar

with

L'itinéraire

Julie Brunet-Jailly, flute

Mathilde Lauridon violin

Lucia Peralta, viola

Florian Lauridon, cello

Grégoire Lorieux, electronics

With the support of Institut Français

Program Notes

Tempo Mental Rap, Variation 1 (2005)

Tempo Mental Rap, for solo guitar is a series of 6 variations based upon a rap (spoken phrases) performed by Frank Zappa that was transcribed by the guitarist Steve Vai. The original melody was re-notated by Edgerton.

The intent was not to faithfully reproduce the Zappa performance, particularly the details of articulation and performance that Steve Vai indicated, but rather to base the variations primarily on the rhythmic structure and less so on pitch or the other variables.

In the performance of Tempo Mental Rap the original melody may be performed or not - this depends on the desires of the performer. IF the guitarist decides to play the original melody, then this should precede the performance of the variations proper.

Tempo Mental Rap was awarded the Kompositionspreis der Landeshauptstadt Stuttgart in 2007.

Il Sogno di Tartini

One night in 1713 the Italian composer and violinist Guiseppe Tartini dreamt that the devil came to him, took his violin and played a solo, so fantastic that it was beyond anything he had ever heard. Tartini woke up, seized his violin and tried to play some of the things he heard in the dream, but in vain. Instead, he sat down and composed a sonata over his impressions from the dream. This became the Sonata del diavolo, The "Devil's Trill" sonata, a g-minor sonata in four movements. Il Sogno di Tartini is composed on a few fragments from the "Devil's Trill" sonata and on a number of recorded phrases and gestures that Bodil Rørbech plays on her violin. All the material in the tape part originates from these recordings. The material has been processed and mixed in various computer programs and the violin part has been created out of the tape part material. The most prominent material in both the tape and the violin part is the use of all the different trills.

Il Sogno di Tartini was commissioned by DIEM, Aarhus, Denmark, with financial support from NOMUS, for the violinist Bodil Rørbech.

Sereines

The sirens are 'entwiners' (from the Greek *seiraô*, to bind or entwine). The title Sereines refers to the way in which lines twist together and entangle to form a single, slow melody, sometimes distinct, sometimes obscured, as if carried by the wind.

Molly's Song 3 - Shades of Crimson (1995-1996)

Molly's Song 3 refers to Molly Bloom's closing monologue in James Joyce's *Ulysses*,

"...and O that awful deepdown torrent O and the sea the sea crimson sometimes

like fire and the glorious sunsets and...yes..."

And to a quotation from Plato, which describes how we perceive colour:

" There is a swifter motion of a different sort of fire, which strikes and dilates the ray of sight until it reaches the eyes, forcing a way through their passages and melting them, illiciting a union of fire and water which we call tears. Being an opposite fire, the inner fire flashes forth like lightening and the outer fire finds a way in and is extinguished in the moisture and all sorts of colours are generated in the mixture..."

There is another sort of fire, which reaches and mingles with the moisture of the eyes without flashing. And in this the fire, mingling with the ray of moisture produces a colour like blood, to which we give the name of red."

Limae Labor (2013)

In memoriam Eric Gaudibert
for amplified string trio and electric guitar

"... so the spirit has decided to shape its movement" (Hegel, Phenomenology of Spirit)

Limae Labor, in latin, means working with the file. Allusion to Horace, *Ars Poetica* : "And Lazio would not have been less great in its literature than in its courage and the brilliance of its weapons, if the slow work of the file did not put off all our poets. You therefore who are of the blood of Pompilius, take back your verses as long as you have not spent long days erasing, pruning, repolishing your work twenty times ". (Samuel Beckett, "Les os d'Écho et autres précipités")

I found the title of this piece during its realization, when the ideas formed at the very beginning were clarified and put into perspective. This quote from a Beckett poem, *Serenade I*, gained a polysemic value in relation with the music. It evokes both my work on objects in a context of complex repetition, self-similarity, as long as it describes a particular recurring sound, and the staging of the energy expended by the body in the realization of the sound. It is also allusive of an obsessive way of working with sound material.

More than a year and a half has passed since the passing of Eric Gaudibert, and we are still incredulous, perhaps by the vital impetus that he has always given off, by this generous breath that still breathes in us. So our tributes, his memory.

PERFORMERS

Bremer Schlagzeugensemble

was founded by Olaf Tzschoppe and is dedicated to working closely with composers. It played many world premieres and German premieres. Many compositions were created as part of the Schlag>|<Art project initiated by the ensemble, which is based on a previously determined quartet set up.

In addition, it is also dedicated to the classics by, among others, Toru Takemitsu and Luigi Nono, presented thematic programs around Iannis Xenakis, György Ligeti and Georg Crumb, worked with video Artists (e.g. Jean-François Guiton) and participated in multimedia events such as "in Between" (fashion / music / design).

It undertook concert tours to other European countries and to South America. As an ensemble in residence of various youth composition classes, it also participated in educational projects and gave workshops and courses.

Musicians: Hsin Lee, Kagan Soylerkaya, Shi Yi and Olaf Tzschoppe
(www.olaf tzschoppe.de)

Felicita Brusoni

(b. 1986, Italy) is a contemporary soprano, vocal performer and a PhD student in Music with specialization in voice at Malmö Academy of Music, University of Lund (Sweden) carrying on a practice-based research project about extended vocal techniques.

She studied opera singing at the R. Accademia Filarmonica in Bologna (Italy) while obtaining a Bachelor's Degree in DAMS - Disciplines of Arts, Music and Performative Arts (2010). Then, she earned a Bachelor's Degree (2014) in Singing, and a first-class Master Degree (2017) in Vocal Chamber Music (focused on Lieder and contemporary music repertoire) from the Music Conservatory in La Spezia (Italy), where she also began to study the French horn.

As a performer, she improved in contemporary singing with Nicholas Isherwood and Alda Caiello, building up a repertoire for solo voice, voice and electronics,

duo with piano or other instruments, or voice ensemble, including pieces by Andriessen, Aperghis, Berio, Bussotti, Cage, Castiglioni, Crumb, Curran, Edgerton, Globokar, Kagel, Kurtág, Lachenmann, Ligeti, Rihm, Saariaho, Scelsi, Sciarrino, Stockhausen.

Through collaborations with composers and attending different labs focused on contemporary music, she started to explore the melting of different languages, incorporating various components in her performances, from visual arts to electronics.

Besides national and international performances and concerts, opera theatres hirings and contemporary music festivals, she has sung several premieres written for her. She has worked together with composers such as Corrado, Curran, De Pasquale, Edgerton, Favali, Globokar, Nicoli, Scheipner, Spinosa, Vaglini, and she has been chosen as voice in residence in Stefano Gervasoni's workshop for composers in Livorno (2020). Felicità performs solo, in duo with pianist Matteo Bogazzi ("Helmut Duo") and in ensembles. Concerts led her to festivals all over Italy and Europe: Biennale di Venezia (Italy), International Stockhausen-Summerclasses (Kürten, Germany), Musica Futura (L'Aquila, Italy), Suoni Inauditi and Livorno Music Festival (Livorno, Italy), New Music Project (San Marino), Contrasti MotoContrario (Trento, Italy), Rondò by Divertimento Ensemble (Milano, Italy), New Made Week (Rovigo, Italy), Sound Spaces (Malmö, Sweden), Camino Contro Corrente (Camino al Tagliamento, Italy).

As opera soloist, she sang Britten, Menotti, Puccini and premiered two new operas at Biennale di Venezia 2018 (by composers Sofia Avramidou and Elisa Cropolongo). She also performed musical theatre pieces, due to her stage skills (Histoire du Soldat by Stravinskij, Façade by Walton, Chansons de Billits by Debussy, Platero y Yo by Castelnuovo Tedesco).

In 2019 she won, in duo with Victor Andrini (bass), the "Special Jury" Prize for the performance of In the sky I am walking (Indianerlieder) by Karlheinz Stockhausen at "Note tra i calanchi" Festival in Bagnoregio, Italy. In 2018 she won the "Best Singer" Prize at San Marino New Music Project for her performance of the piece for solo voice Jenseits der Sicherheit by Vinko

Globokar. According to the composer, this was the best performance ever of the piece.

As well as contemporary music repertoire, Felicita worked with professional singers and ensembles focused on early and baroque music, and sang masterpieces by Bach, Carissimi, Couperin, Händel, Mozart, Vivaldi. She has recorded a CD for Bongiovanni with oratorios by Carissimi (*Iudicium Extremum*, *Jephte*).

Bertrand Chavarria-Aldrete

(Lyon, 1978) is an artist with various working methods that have their origin in sound, based on musical interpretation as a creative criticism, moving towards intervention and creation, both in music and in the plastic arts.

As an interpreter he has premiered more than 70 works as a soloist and in chamber music, recorded on several occasions for the radio and labels, playing at the most important halls and festivals in Europe and America. Between 2006 and 2016, in Spain, he co-founded and directed SMASH ensemble, focussed on the creation and promotion of contemporary music.

As of 2015, his work has extended to include the plastic arts developing a new type of interpretation, an intervention in music performance: "Plastic Extension of Music". Exhibiting and taking part at artistic residences in Spain, France, Germany and Portugal, his visual work ranges from photography to painting, from installations to documentaries.

In the field of composition his works evolve in different outputs: classical format (Second prize at 7th International Competition of Composition Quatuor Molinari 2019), theatre, experimental performance and poetry. In 2021, was a composer-in-residence at the Civitella-Ranieri Foundation in Italy and prize winner of the Winfried Böhler Kulturstiftung and the Netzwerk Neue Musik Baden-Württemberg e.V. "ad libitum" competition in 2021 in Germany.

He studied in Mexico, France, Netherlands and Portugal. Currently lives and works between Paris and Malmö, being a PhD candidate-Artistic Research Fellow at Malmö Music Academy in Lund University, Sweden.

Elefantöra

is an ensemble that challenges, stretches and blows up familiar boxes in order to make musical soundscapes that makes you want to listen. In the Chapel Hall at Odeum, the ensembles invite you to a strong and unique world of sound. Elefantöra will perform two world premieres: ALTER by Rosanna Gunnarsson and LISTENING WITH ELEPHANT EARS by Hugo Boothby. Both works are composed through digital collaboration with the ensemble. Together with Gageego! Elefantöra will also perform UNTITLED.

Ensemble l'itinéraire

is one of the main contemporary music ensembles in Europe. Since its foundation in 1973, its collective shared the artistic journey of several generations of musicians, premiering the most outstanding works from Grisey, Lévinas, Murail, Dufourt, Tessier, Scelsi, Harvey, Romitelli amongst many others. L'itinéraire's name is associated with spectral music : a musical approach based on the sound and listening experience, daring all the limits of sound.

Today's collective constantly questions practices of musical creation and transmission, correlating its historical repertoire with the works of young composers and varied aesthetic approaches.

L'itinéraire is supported by the DRAC Ile-de-France, Sacem, Centre National de la Musique, Institut Français.

Ensemble Vortex

is essentially a collaborative structure. The creation of new repertoire, the experimentation and the continuous discovery of emergent composers and artists are a fundamental aspect of our artistic journey.

Since its creation in 2005, the ensemble has developed pedagogic programs, by collaborating with composition classes: at the Bern University of the Arts, each musician presented a masterclass on his/her instrument (including live electronics), worked the new works with the composition students and finally gave a concert with the students' premieres, where the selected works were

recorded in a CD. Other universities the ensemble has collaborated with include Monash University in Australia and the Catholic University in Chile. Vortex has also been invited to be the ensemble in residence at the composition workshop Voix Nouvelles in French Royaumont Foundation. In that occasion, they performed the students' works under the supervision of Brian Ferneyhough.

In 2019, for the third occasion, the Swiss Arts Council Pro Helvetia sponsors the ensemble to develop a series of workshops with emergent composers and artists. The project, called "Composers' Next" does not only attract young composers but many artists form audio-visual backgrounds. They explore sound by creating installations and other unconventional works that aren't usually represented in traditional new music concerts settings. Also, an important aspect developed during Composers' Next has been the exploration of the theatrical performative aspects of music, being many of the resultant works pieces of music theatre or works that use video and different kind of captors and objects.

During its trajectory, Vortex has extensively work with live electronics and computer music. Their performers have a special interest in music theatre and improvisation; several projects have included collaborations with video artists, theatre directors and dancers. During our almost fifteen years of existence we have proved to be an essentially experimental ensemble, we have privileged the discovery of emergent composers rather than playing traditional contemporary repertoire and we keep an artistic curiosity towards the discovery of new forms of expression and presentation of the works.

Gageego!

About Gageego!

The Swedish ensemble Gageego! is appreciated for its ability to, in a joyful and refreshing way, interpret today's music in a technically polished, highly artistic manner.

Explorers and guides

Gageego! was formed in 1995 and with the explicit mission to explore and make contemporary music more accessible. As one of the key players in Contemporary Music Sweden, the ensemble is held in high esteem for the

pleasurable and curious way they interpret today's music, while always pushing the technical and artistic levels to new highs.

International collaborations

The group collaborates regularly with international guests such as Peter Eötvös, Heinz Karl Gruber, Pierre-André Valade.

Ovations on the global scene

In addition to concert performances in Sweden, the group has toured Russia, China, Denmark, and Austria where they were guest artists at the Vienna concert for the Lange Nacht der Neue Klänge.

The Austrian press was enthusiastic. "With precision, virtuosity and commitment Gageego! rejoiced in the Mozart-Saal" wrote Der Standard..

Wiener Zeitung wrote "Ensemble Gageego! made the audience forget about the tiredness. The ensemble played precisely, melodious and engaging. A Swedish win."

The last few years Gageego! has presented annual series of concerts of their own in the Gothenburg Concert Hall.

A public exchange in pleasure

In the same way as Gageego! was born out of a number of musician's need to play chamber music at the highest level, the group thrives on new challenges, both artistic and technical, in both modern classics and all new works, many of them commissioned for Gageego!. The success and the response from the audience encourages the ensemble to continue, ever discovering and renewing.

DISCUSSANTS (25% PhD seminars)

Nicholas Isherwood

has sung in the world's leading festivals (Salzburg, Aix, Festival d'Automne, Avignon, Almeida, Biennale di Venezia, Holland Festival, Munich Biennale, Wien Modern, Händel Festivals in Göttingen and Halle, Tanglewood, Ravinia, etc.) and opera houses (Royal Opera House, Berlin, Frankfurt, Stuttgart, Amsterdam, Lyon, Châtelet, Théâtre des Champs Elysées, Rome, Torino, Genova, La Fenice, La Scala, etc.), working with conductors such as Joel Cohen, William Christie, Peter Eötvös, Gabriele Ferro, Nicholas McGegan, Paul McCreech, Zubin Mehta,

Kent Nagano, Helmuth Rilling, David Robertson, Gennadi Rozhdestvensky , Marco Angius and Arturo Tamayo.

Isherwood has worked closely with composers such as Sylvano Bussotti, Elliott Carter, George Crumb. Hans Werner Henze, Mauricio Kagel, György Kurtág, Steve Lacy, Olivier Messiaen, Giacinto Scelsi and Iannis Xenakis, as well as Pascal Dusapin, Luca Francesconi, Wolfgang Rihm and Francesco Filidei, Vittorio Montalti and Matteo Franceschini. Isherwood collaborated with Karlheinz Stockhausen for 23 years, singing numerous world premieres. He has improvised with Steve Lacy, Joelle Léandre, David Moss and Sainkho Namtchilak. He has made over 65 compact discs for labels such as Erato, Stockhausen Verlag, Naxos and Harmonia Mundi and has appeared in three films for television.

An active pedagogue, he has taught master classes at schools such as the Paris Conservatoire, Musikhochschule Köln, Salzburg Mozarteum and Conservatorio Giuseppe Verdi and held positions at SUNY Buffalo, Notre Dame, Calarts, the Ecole Normale de Musique and the CNSMD in Lyon. He is currently professor of singing and chamber music at the conservatory in Montbéliard. He has published several peer reviewed articles and a book, "The Techniques of Singing" (Bärenreiter, 2012), which will soon appear in a new franco/italian version released by Elara Libri (www.elaralibri.it).

Mauro Lanza

was born in Venice (March 10, 1975). After graduating from the Benedetto Marcello Conservatory in Venice, where he majored in piano, harmony and counterpoint, Lanza attended classes in writing and musicology at Ca' Foscari University. He studied under Brian Ferneyhough, Salvatore Sciarrino and Gérard Grisey. In 1998 he was chosen by Ensemble Intercontemporain and Ircam's Comité de lecture to take part in the Course in Composition and IT Music for the 1998-99 academic year. The committee also appointed Lanza as Research Composer and Instructor, during which time his main focus was on synthesis for physical models and assisted composition. For the 2004-2005 academic year Lanza was Guest Lecturer at McGill University in Montreal, Canada. He went on to teach Computer-Assisted Composition for Music and New Technology

classes at the Ghedini Conservatory in Cuneo, Italy (2005-2010), the Escola Superior de Musica de Catalunya in Barcelona (2013-2014), the Hochschule für Musik Detmold (2014-2015) and Composition at Berlin's Universität der Künste. Lanza was Composer in Residence at the Civitella Ranieri Center (June-July, 2006), the French Academy at Rome's Villa Medici (April 2007-October 2008), and the Akademie Schloss Solitude (October 2009-July 2010).

Lanza's music has been performed at festivals and venues internationally, by groups that include Ensemble Court-Circuit, Neue VocalSolisten, Les Percussions de Strasbourg, MusikFabrik, Divertimento Ensemble, Klangforum Wien, Athelas Sinfonietta, Talea Ensemble, Les Cris de Paris, Ictus Ensemble, Quatuor Diotima, Arditti Quartet, the Munich Chamber Orchestra, the WDR Symphony Orchestra, and the BBC Scottish Symphony Orchestra. Ircam in Paris and the Archipel and Les Amplitudes contemporary music festivals have hosted monographic concerts featuring compositions by Lanza.

Mauro Lanza is an experimenter in the broadest sense of the term. He blends classical music lineups with avant-garde instrumentation that includes synthesizers, noise-makers and various toy instruments. His most recent works published by Ricordi: *Le nubi non scoppiano per il peso* (2011), for ensemble, soprano, dripping water and electronics; *Der Kampf Zwischen Karneval und Fasten* (2012), for string quartet; *Tutto ciò che è solido si dissolve nell'aria* (2015); *The Kempelen Machine* (2015), for prepared voice and 8 musicians; *The 1987 Max Headroom Broadcast Incident* (2017), for string quartet and electronics; *Experiments in the Revivals of Organisms* (2018), for large orchestra, which premiered in Köln, performed by the WDR Symphony Orchestra.

In 2014 Mauro Lanza was the recipient of the Franco Abbiati Award, given by the National Association of Music Critics of Italy.

Stefan Östersjö

is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. His special fields of interest are interaction with electronics, experiments with stringed instruments other than the classical guitar and collaborative practices, also

between different cultures. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu and Andrew Manze. In 2009 he became a research fellow at the Orpheus Institute in Ghent. He is currently associate professor of artistic research in music at the Malmö Academy of Music.

1992-ongoing Guitarist, freelance performer, active internationally as soloist in festivals, with orchestras and in chamber ensembles. Since his debut CD (Swedish Grammy in 1997) Östersjö has recorded extensively and toured Europe, the US and Asia. Two special fields of interest are the interaction with electronics, and experimental work with different kinds of stringed instruments other than the classical guitar. His great interest in chamber music has resulted in the founding of flute, viola and guitar-trio HOT 3 and in collaborations with most chamber ensembles and important soloists in Scandinavia such as Jonny Axelsson, Geir Draugsvoll, KammarensembleN and Ensemble Gagego.

Östersjö is frequently invited to give lectures and master classes at universities, festivals and academic conferences. He has a long-standing collaborative practice with leading composers around the world and has recorded the solo guitar music of Elliott Carter, Tristan Murail, James Dillon a.o. and often developing into longitudinal projects with recurring new commissions throughout the years, for instance with Per Nørgård (DK), Richard Karpen (US), Kent Olofsson (SWE), Christer Lindwall (SWE). Since 2005 he has also been engaged in a series of projects with the objective of merging western art music with extra-European traditions, most notably in the Swedish-Vietnamese group The Six Tones, with master musicians Ngo Tra My and Nguyen Thanh Thuy. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu, Andrew Manze and Tuomas Ollila. He has recorded extensively for the Swedish National Radio and for radio and TV-stations around the world.

1995-2014 artistic director of Ensemble Ars Nova, a leading Swedish ensemble for contemporary art music and a platform for many cross-disciplinary projects with choreographers, music theatre and film, e.g. the longstanding collaboration between Ensemble Ars Nova and teatr Weimar <http://www.teatrweimar.se/> in the SONAT (Sonic Arts Theatre) project series

initiated by Östersjö in 2008. As a director of the ensemble, Östersjö also initiated two exchange projects that led to the creation of Dom Dom a center for new music in Hanoi headed by the Vietnamese composer Kim Ngoc Tran Thi with support from SIDA (Swedish International Development Cooperation Agency) <http://domdomhanoi.wordpress.com/tag/hanoi/> and brought the ensemble into a large scale collaborative project with ensembles, research centers and studios around Europe with support from Culture 2000 and Culture 2007 titled Integra <http://www.integralive.org/>

COMPOSERS & ARTIST

Carola Bauckholt

was born in Krefeld, Germany, in 1959. After working at the Theater am Marienplatz (TAM), Krefeld for several years, she studied composition at the Musikhochschule Köln with Mauricio Kagel (1978 - 1984). She founded the Thürmchen Verlag (music publisher) along with Caspar Johannes Walter in 1985, and six years later they founded the Thürmchen Ensemble.

She has received numerous residencies and prizes such as the Bernd Alois Zimmermann Scholarship from the city of Cologne (1986), a residency at the Villa Massimo in Rome (1997), in 1998 she was designated the Artist of the Year by the State of North Rhine Westphalia, and she was selected to represent Germany at the World Music Days in Mexico City 1992, Copenhagen 1996, Seoul 1997 and in Zurich 2004. She was awarded the German Composers Prize from the GEMA in the category of experimental music in 2010. From London International Animation Festival 2019 she received the "Best Sound Design Award" for "The Flounder" in collaboration with Elizabeth Hobbs and Klangforum Wien. For 2021 she has been invited to a three-month stay at the Villa Aurora in Los Angeles.

In 2013, she was elected as a member of Akademie der Künste in Berlin. In 2015, she was appointed as professor of composition with focus on contemporary musictheatre at the Anton Bruckner Privatuniversität in Linz, Austria. In 2020, she was elected as a member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts.

A central theme of Bauckholt's work is the examination of the phenomena of perception and understanding. Her compositions often blur the boundaries between visual arts, musical theater and concert music. She is especially fond of using noisy sounds, which are often produced by unconventional means (such as extended instrumental techniques or bringing everyday objects to the concert hall). It is important to note that these noises are not just part of some kind of a predetermined compositional structure, but rather they are carefully studied and left free to unfold and develop at their own pace lending the compositions their own unique rhythm.

Eckart Beinke

born 1956 in Oldenburg, originally a rock musician, following a period of employment in the social sector, studied music pedagogy at the Carl-von-Ossietzky-University in Oldenburg. Subsequently studied composition with Jens-Peter Ostendorf and piano with Luciano Ortis at the Hochschule für Künste (College of Art) in Bremen with a scholarship provided by the Evangelisches Studienwerk (study foundation of the protestant church) in Villigst.

Studied electronic-acoustic composition at the Conservatoire National de Région Bordeaux and completed his studies in composition in a one-year-stage with Gérard Grisey at the Conservatoire National Supérieur de Musique de Paris. During his studies he was invited to Darmstadt to the Institut für Neue Musik und Musikerziehung (Institute for New Music and Musical Education). His first portrait concert was performed by the visual artists' organisation BBK-Bund Bildender Künstler in Bremen. Cooperation with visual artists is a regular feature of his work.

Since its foundation (1990), Eckart Beinke has been Chairperson of the contemporary music association "oh ton, Förderung aktueller Musik" and again since its foundation in 1994 he has been artistic director of the "oh ton-ensemble", the association's chamber orchestra for new music. He has also been a member of the artistic advisory council for the media art project "Edith-Russ-Haus für Medienkunst" and holds a lectureship in music at Oldenburg University. Beinke has received numerous composition commissions and his works are performed in Germany and abroad: in Europe, Asia and in the United

States. On the invitation of the "Goethe Institute" he staged concerts and workshops in France in 1996 and 2001.

In 1997 the "1st Saxophone Quartet" was selected by the international jury of the ISCM (International Society for Contemporary Music) for participation in the "World Music Days 1998" in England. The piece was performed in April by the "Apollo Saxophone Quartet" in Manchester. In 1998 he composed "Klangskulpturen" (sound sculptures) for the Max-Planck-Institut für Physik komplexer Systeme in Dresden (composition commission) together with Wolfgang Zach; received a work grant (1998) from the state of Lower Saxony; "Introversion III" selected by the ISCM for "World Music Days 1999" in September '99 in Romania. 1999/2000 one-year grant from the state of Lower Saxony.

CD's, radio productions and recordings of concerts featuring his works are available, various works have been published by the publishers "H.J.Eckmeier", Dormagen, and "P.J. Tonger", Cologne.

Hugo Boothby

is a Lecturer at Malmö University's Communication for Development Master's programme. Before coming to Malmö he worked for 10 years with BBC World Service Radio in London as a sound engineer, radio producer and broadcast journalist. He worked extensively with the BBC's African and Arabic Services and on secondment to US National Public Radio.

Roland Breitenfeld

was born in Dresden in 1952. He received his first musical training during his membership in the Dresden Kreuzchor 1963-1969 under Rudolf Mauersberger. From 1972 to 1984 he worked in the music department of the Saxon State Library in Dresden. 1974/75 studied musicology at the Martin Luther University in Halle. From 1978 to 1984 he studied composition with Paul-Heinz Dittrich in Zeuthen and from 1980 to 1982 with Wilfried Krätzschar (composition) at the Music Academy in Dresden. Roland Breitenfeld has lived in Freiburg i. Br. And continued his composition studies at the music academy there until 1989,

composition with Klaus Huber, Emmanuel Nunes and electronic music with Mesias Maiguashca.

In the meantime, he worked as a freelancer for various music publishers, including from 1987 to 1993 for Ricordi, Milan (edition of scores of the works with live electronics by Luigi Nono in collaboration with the experimental studio of the Heinrich Strobel Foundation of Südwestfunk (SWF) Freiburg. He worked closely with Nono from 1986 until his death.)

In 1991, together with Don Oung Lee, he founded the perfectio-initiative freiburg, an ensemble for electronic and new music. Since 1992 he has been working as a freelancer in the experimental studio in Freiburg. From 1995 to 1996 he was assistant for computer notation in the electronic studio of the music academy in Freiburg.

Together with Mesias Maiguashca (www.maiguashca.de), he has been building the K.O.-Studio (KlangObjekt-Studio) in Freiburg since 1998, which focuses on the production and performance of computer-aided music.

From 2006 - 2017 Roland Breitenfeld was Professor of Composition and Electronic Music at the Seoul National University in Seoul, South Korea. So far he has performed as an interpreter of electronic music at various European and Asian festivals. His works have so far been performed in Europe, Asia and South America.

Antonio de Cabezón

(30 March 1510 – 26 March 1566) was a Spanish Renaissance composer and organist. Blind from childhood, he quickly rose to prominence as a performer and was eventually employed by the royal family. He was among the most important composers of his time and the first major Iberian keyboard composer.

Mauricio Carrasco

Chilean / Australian freelance musician and researcher resident in Geneva Dr. Mauricio Carrasco attended the Catholic University in Santiago, where he graduated in classical guitar. He holds two Master's degrees from Geneva

Conservatory in Solo Performance and Contemporary Chamber Music and a Ph.D. from the University of Melbourne with a thesis in Contemporary Music Theater and Monodrama that explored the figure of the Acting-Musician. He has premiered more than a hundred works from emergent and confirmed composers as a soloist, in consort with electronics, chamber music settings, and music-theater works. He has given masterclasses and lectures in Conservatoriums and Universities in Argentina, Australia, Brazil, Colombia, Chile, England, France, Italy, Portugal, Spain, and Switzerland. He has been featured in recitals around the world. He has been a resident artist at the French Cité des Arts and Center Intermondes, Bundanon Trust in Australia, CMMAS in Mexico, and HH Art Spaces in India. He is a member of the Swiss new music Ensemble Vortex and is an Artistic Associate of the Bendigo International Festival of Exploratory Music BIFEM in Australia. In 2018-19 he was an Associate Professor at the Austral University in Chile, School of Sound Arts. In 2020 he created the structure CRI -création recherche interdisciplinarité- that develops artistic research projects produced by Ars Longa in Geneva.

Sunjoo Cho

was born in 1988 in Seoul, where she studied for her bachelor's degree (in composition) at Dankook University of Music with Prof. Jungsun Park. Since 2015 she has been studying composition at the University of the Arts Bremen with Prof. Jörg Birkenkötter.

She received a prize at the 41st SEOUL Music Festival for chamber music, 2nd prize at the fifth composition competition EUM-YEON for piano solo, 2nd prize at the second environmental composition competition DAEGU for choir, 1st prize at the fifth composition competition "KARIEN" Modern music for ensemble and its piece for piano trio was performed at the 44th Pan Music Festival in Korea.

Arturo Corrales

(Switzerland/ El Salvador) Composer, conductor, PHD musicologist, guitarist, teacher and Salvadorian / Swiss architect. Born in El Salvador and naturalized Swiss, he studied music in San Salvador, Geneva, Lugano and Paris. Arturo Corrales is an intensely active composer on the swiss and international scene. Co founder of the Ensemble Vortex and the duo Electric Primitivo, for the

creation of new music, he participates in various international art festivals, as a composer, performer, teacher and conductor.

Currently, he is the professor of composition and analysis at CPMDT, artistic and musical director of the Orchestre des Trois-Chêne, Ensemble Vortex and Electric Primitivo. He obtained a PHD in musicology from the University of Geneva, with honorable mention and congratulations from the jury unanimously; as well as the Barbour 2019 Award for excellence in aesthetic criticism.

He is the creator of several projects proposing a renewed vision on the music of today, projects in close relation with the diffusion of new music addressed to musicologists or experienced composers, as well as to young composers, amateur musicians or young people :

Since its founding 15 years ago, he has actively participated in the programming of Ensemble Vortex, whose originality of the concerts have become a landmark reference on the Geneva scene, and which has shined with great success in other countries in Europe, America, Asia and Oceania.

His PHD work entitled Musical Figures, offers an innovative tool for understanding and analyzing new music. This work, attended by an exceptionally large audience, achieved the highest merits and unanimous congratulations from the jury, and continues to bear fruit in its innovative teaching activity.

At the head of the Orchestre des Trois-Chêne, he started a project of commissions for which established composers must write for an amateur orchestra, weaving a bridge between the intense musical life of Geneva's community and specialists in contemporary creation. He is the inventor of the Cathédrale avec des Briques, a visionary project where it is the children of the primary school who participate in the creation of a demanding musical work. A gigantic project that required the interaction of institutions such as the City of Geneva, Victoria Hall, DIP, CPMDT or the SUISA Foundation, among others.

As a composition teacher, he created the Jeune Création class and produced an exponential growth of the composition class at CPMDT. In the same vein, he has

created a unique pre-professional composition class in Switzerland, which has already allowed many young composers to enter superior training in Switzerland and abroad. Each year, he organizes for this course collaborations with professional ensembles (USE, NEC, Batida, Container, Contrechamps, Ums'nJip), Festivals (Archipelago) and local and international artistic institutions (MAMCO, CEGM, SMC, CMJPR).

Pascale Criton

(born 1954) is a French composer of contemporary music, and musicologist. She is particularly known for exploiting very dense microtonal scales such as 1/12 tone or 1/16 and beyond for the particular perception properties they imply. Her works are created in France and abroad: Darmstadt, American Festival of Microtonal Music (New York), Ircam, Radio France, Manca, Today Musics, Midem, Presences, Intermusica, Ars Electronica, Ijsbrecker Institute, Archipelago Festival, Ilkhom XX, Simn.

John Croft

John Croft (b. 1971) studied philosophy and music at the Victoria University of Wellington, and composition and music cognition at the University of Sheffield. He has a PhD from the University of Manchester, where he studied with John Casken. He is currently Reader at Brunel University, London.

His music has been played by many ensembles and soloists, including the BBC Philharmonic, BBC Scottish Symphony Orchestra, the London Sinfonietta, the Arditti String Quartet, Ensemble Exposé, Studiya Novoi Muzyki, Distractfold Ensemble, 175 East, Stroma, Marij van Gorkom, Philip Thomas, Matthew Barley, Richard Craig, Barbara Lüneburg, and Xenia Pestova. He received First Prize in the 2001 Jurgenson International Composers' Competition for his String Quartet and the the 2011 ICMA European Regional Award for ...ne l'aura che trema for alto flute and live electronics. His Intermedio III for bass clarinet and live electronics won the Prix Ton Bruynèl 2012. His opera-monodrama Malédiction d'une furie was recently premiered at the Sounds New Festival, with Lore Lixenberg as the Fury. He also teaches and writes on the philosophy of music.

Natacha Diels

(USA) Natacha Diels' work combines choreographed movement, improvisation, video, instrumental practice, and cynical play to create worlds of curiosity and unease. Recent work includes *Papillon* and *the Dancing Cranes*, for construction cranes and giant butterfly (Borealis Festival 2018); and forthcoming is a 6-part TV-style miniseries with the JACK quartet (TimeSpans Festival 2020) and a collaborative work for shadowed audience with Ensemble Pamplemousse (Darmstadt 2020). With a focus on collage, collaboration, and the ritual of life as art, Natacha's compositions have been described as "a fairy tale for a fractured world" (*Music We Care About*) and "the liveliest music of the evening" (LA Review of Books).

Natacha is a founding member of the composer/performer collective Ensemble Pamplemousse (est. 2003). Pamplemousse specializes in unique aspects of new music composition, from complex virtuosic instrumental performance to experimental theatre to electronic and robotic performance.

Notable commissions include those from Borealis Festival for the aforementioned crane opera; the Fromm Foundation for an upcoming work for Talea Ensemble (2021); Nadar Ensemble for Darmstadt International Summer Institute [performed installation: *I Love Myself Fully and Unconditionally*] (2018); the Los Angeles Philharmonic for the green Umbrella Series [*Laughing to Forget*] (2018); and Deutschland Radio Kultur in Berlin for Ensemble Adapter [*Sad Music for Lonely People*] (2019). Other major activities include being chosen as artist-in-residence for Harvestworks in partnership with MATA festival (summer 2019) and a release by Ensemble Pamplemousse (*Lost at Sea*, TAK Editions 2019). Natacha's work has been performed globally by Ensemble Adapter, Ensemble Intercontemporain, Nadar Ensemble, hand werk, Ensemble Decoder, TAK Ensemble, Quatuor Impact, JACK Quartet; and soloists Jay Campbell, Laura Cocks, Samuel Favre, Ross Karre, Rane Moore, and Charlotte Mundy, among others. She has created several short films and music videos which have been screened in Denmark, NYC, Chicago, Budapest, and Hungary.

Natacha holds degrees in performance, digital media, and composition from New York University and Columbia University. She currently teaches

composition and computer music at UC San Diego, and will begin teaching at the University of Pennsylvania in Fall 2020.

Michael Edward Edgerton

is an active composer with performances around the world. His compositions have received international prizes and recognition including the important German award, the Kompositionspreis der Landeshauptstadt Stuttgart for his composition the Tempo Mental Rap, a series of six variations for guitar based upon a Steve Vai transcription of a Frank Zappa rap. Michael's compositions utilize a broad range of musical influences such as European avant-garde, American experimentalism, progressive rock and world music. Since the mid-90s Michael's compositions have been informed by scientific models and metaphors. Initially stemming from his studies with voice science and dynamical systems, he's built a body of work that explores the integration of nonlinear concepts applied to sound production and compositional constraints. While the methods and systems he develops are often influenced by science, it is his intuition - his ear that gives birth to the music.

Michael Edgerton is at the forefront of vocal exploration and has influenced an entire generation through his book, *The 21st Century Voice* (Rowman & Littlefield, 2nd edition, 2015), which proposes methods for investigating singing within the framework of voice science. As composer, researcher and performer, he has presented new developments in the search for the technical and expressive limits of voice. Notably, he has systematically investigated extra-normal singing using the tools of voice science and psychoacoustics. Michael has published scholarly articles on music composition, the extra-normal voice and nonlinear phenomenon.

His works have been performed around the world by ensembles including 441 Hz Chamber Choir, AuditivVokal Dresden, Berliner Cappella, Bremer Schlagzeugensemble, C Asean Consonant Ensemble, China-Asean Youth Orchestra, Damkören vid Musikhögskolan i Malmö, Ekmeles Ensemble, Ensemble Ars Nova, Ensemble: Either/Or, Ensemble Proxima Centauri, Ensemble Vortex, Evergreen Experimental Music Ensemble, Gageego, Guangxi Symphony Orchestra, Kairos String Quartet, Landesjugendchor Saar, Loadbang, Merle Noir, New Music Coop's Combo Ensemble, St John's Vocal Exploration

Gatherings, Southwestern University (China), Stockholm Saxophone Quartet, Quartet New Generation, UC Berkeley Chamber Chorus, Via Nova Choir (Munich), VocalX Choir, Works-in-Progress Ensemble, Za'ba Voices (Malaysia) and by soloists Pavlos Antoniadis, Philippe Arnaudet, Matthias Bauer, Felicità Brusoni, Jeffrey Burns, Bertrand Chavarria-Aldrete, Moritz Ernst, Andreas Fröhling, Mauricio Galeano, Jan Heinke, Matt Hinchliffe, Hu liu, Joshua Hyde, Mattias Johansson, Chatschatur Kanajan, Timo Kinnunen, Almut Kühne, Jonas Larsson, Mats Möller, Theo Nabicht, Stefan Östersjö, Angela Rademacher-Wingerath, Simon Strasser, Rebekka Uhlig, Gary Verkade, Argenta Walther, among others.

Michael was awarded his Doctorate in Composition from the University of Illinois, where he studied principally with William Brooks. Michael is currently working as Professor of Music at Lund University/the Malmö Academy of Music where he directs the Artistic Research Program in Music.

Peter Ivan Edwards

Born in 1973 is a composer who utilizes sound as a means to articulate energy, shape, narrative, and perspective in his music. He commonly employs computer-assisted and algorithmic means as a creative tool for experimentation and development of his work.

His works have been performed at festivals including Darmstadt Summer Courses (Germany), MATA Festival (New York), Donaueschinger Musiktage (Germany), Wien Modern (Austria), and June in Buffalo (New York). Additionally, his works have been premiered throughout the world by numerous performers and ensembles including Ensemble Phoenix Basel (Switzerland), hand werk (Cologne), Ensemble Interface (Frankfurt), Mutare Ensemble (Frankfurt), Ensemble SurPlus (Freiburg), Ensemble Chronophonie (Freiburg), Ensemble Ascolta (Stuttgart), Ensemble Selisih (Freiburg), mmm... collective (Tokyo), red fish blue fish (San Diego), La Jolla Symphony, conductor Sian Edwards (UK), percussionists Max Riefer (Germany) and Aiyun Huang (Canada), contralto Noa Frenkel (Israel/Holland), kayageum player Heesun Kim (South Korea), trumpeter Stephen Altoft (UK/Germany), pianist Jongah Yoon (South Korea/Singapore), flutist Reiko Manabe (Japan), and guitarist Colin McAllister (USA). Most recently a CD of his works entitled *ionobia* was released on the NEOS Music label.

Edwards is also active as an improviser on electronic instruments. As a member of the experimental trio Ang Mo Faux (2008-2013), Edwards performed at the Mosaic Festival (Singapore), the Yong Siew Toh Conservatory Chamber Music Festival (Singapore), the NetMusic 2013 Symposium (multiple cities throughout the world), the 2nd Performer's Voice Symposium (Singapore), and the Silpakorn Festival (Bangkok Arts and Culture Center, Thailand). In 2012, Ang Mo Faux released the CD *Improvisations on the Palace of Lights* label. As a member of Zero Crossing (2013-present), a percussion and electronics duo, Edwards has performed on the Spectra 2014 Electronic Music Festival (Malaysia) and the 40 Jahre Freiburger Schlagzeugensemble Jubiläumsveranstaltung (Germany) as well as performed in various cities in South East Asia with other experimental music improvisers.

Edwards studied composition at Northwestern University; UC, San Diego; and the Folkwang Hochschule in Essen, Germany. His principle composition teachers were Chaya Czernowin and Nicolaus A. Huber. He currently lives in Singapore where he teaches music composition and computer music at the Yong Siew Toh Conservatory of Music.

Brian Ferneyhough

born 16 January 1943) is a British composer, who has resided in California since 1987. Ferneyhough is typically considered to be the central figure of the New Complexity movement. Ferneyhough has taught composition at the Hochschule für Musik Freiburg and the University of California, San Diego; he currently teaches at Stanford University and is a regular lecturer in the summer courses at Darmstädter Ferienkurse.

Fernando Garneró

Born in 1976 in Rosario (Argentina), Fernando Garneró is a composer. After studies at the university (musical theory, composition, piano), he leaves Argentina in 1998 to settle down in Switzerland, where he studies composition with Eric Gaudibert, composition and electronic music successively with Thomas Kessler and Hans-Peter Kyburz, and composition in Strasbourg from 2004-2007, in the class of Ivan Fedele (Diploma with highest honors). Several important

meetings have contributed to his development, including those with Helmut Lachenmann, Brian Ferneyhough, Georges Aperghis, and Gérard Pesson.

His compositions were played, among others ensembles and soloist, by Accroche Note, Contrechamps, S.I.C., Cairn, Sillages, Vortex, Soloists of Lyon and Françoise Rivalland, Donatienne Michel-Dansac and Jérôme Laran in several festivals (Musica, Archipel, MIA, Voix nouvelles, Voix de Prieuré, Centre Acanthes, JIM).

He received commands on behalf of the foundations Royaumont, Mika Salabert, Liechti, Nestlé for the Art, Nicati de Luze, French Ministry of Culture, Voice festival of Prieuré and prizes and scholarships of the state of Geneva and the Patiño Swiss Founds, making Residences in Paris (Cité des Arts) and Royaumont Abbey. In 2008-09 participates in the young composers at the IRCAM's Cursus, working with Yan Maresz, Mikhail Malt, Eric Daubresse, Philippe Hurel, Philippe Manoury, Marco Stroppa, Mauro Lanza and Georgia Spiropoulos.

He is Artistic director of Vortex Swiss ensemble, part of Vortex Project, a composers and musician's collective of new music based in Geneva. He lives in Paris.

Erin Gee

(Montreal, b. 1983) is an artist and composer who creates artworks that promote critical sensuality, affect, haptics, communication, and presence in sonic and digital architectures. Inspired by the human voice as a conceptual object, she likens the vibration of vocal folds to electricity and data across systems, or vibrations across matter, that inform larger structures of power via gender in contemporary life. She is known for her use of physiological sensors to promote and embodied relation to algorithmicity, and is a DIY expert in affective biofeedback, implicating the body of the listener as part of her cybernetic systems in place. Her work in vocal composition, networked performance, ASMR, VR, AI and robotics was shown in solo exhibition at MacKenzie Art Gallery (CA), and Hamilton Artists Inc (CA), as well as festivals and group exhibitions such as LEV Festival (ES), MUTEK (CA), Darling Foundry (CA), Trinity Square Video (CA), Toronto Biennale (CA), Elektra Festival (CA), Ars Electronica, NRW Forum (DE), and MediaLive Festival (US).

Gee's artistic research in physiological markers of emotion have been written about in *neural.it*, *Scientific American* blog, *VICE*, *MusicWorks*, and *Canadian Art* magazine. Gee has received awards from the Canada Council for the Arts, and the Conseil des arts et lettres du Québec, as well as support from the Conseil des Arts de Montreal, the Social Sciences and Humanities Research Council of Canada, and the Saskatchewan Arts Board. She is grateful for their continued support of the arts.

Currently Gee is a doctoral student in the Composition et création sonore program in the faculty of music at Université de Montreal, where she is studying with Nicolas Bernier articulating feminist materialist compositional methods in biofeedback music. She is invited artist in residence at L'institut Quantique, Université de Sherbrooke in partnership with Sporobole artist run center 2021-2022.

Gee's work can be found in public and private collections. She is an active member of Perte de Signal artist collective (Montreal).

Vinko Globokar

born 7 July 1934 Anderny / France. From 13 to 21 years of age Globokar lived in Ljubljana (Slovenia), where he made his debut as a jazz musician. He subsequently studied trombone at the National Conservatory in Paris (diploma in trombone and chamber music). He studied composition and conducting with René Leibowitz, counterpoint with André Hodeir, and continued his studies with Luciano Berio.

He has performed the premières of a large number of works for trombone by Luciano Berio, Mauricio Kagel, Karlheinz Stockhausen, René Leibowitz, Louis Andriessen, Toru Takemitsu, Jürg Wittenbach and others.

He has conducted his works with the orchestras of Westdeutscher Rundfunk, Radio France, Radio Helsinki, Radio Ljubljana, with the Philharmonic Orchestras of Warsaw and Jerusalem...

From 1967 to 1976 he was professor at the Musikhochschule in Cologne. In 1969 he was among the founders of the free improvisation group 'New Phonic Art'. From 1973 to 1979 he ran the department of instrumental and vocal research at IRCAM in Paris. From 1983 to 1999 he was teaching and conducting the 20th-century repertoire with the Orchestra Giovanile Italiana based in Fiesole (Florence). In 2003 he was made a honorary member of the International Society for Contemporary Music (ISCM). Vinko Globokar lives in Paris.

Rosanna Gunnarsson

is a composer and sound artist from Värmdö, Sweden. She makes sound art installations and art music pieces for ensembles and orchestras, as well as music to different types of media ranging from tv/film to games.

She has written works include pieces for Norrbotten Neo, Blåsarsymfonikerna, Södra Latins kammarkör, Elefantöra, Malva-kvartetten, Ensemble Kondens, Drottningholm Barock ensemble, Stockholm Saxophone Quartet, to name few.

Her practice also includes sound art installations and electronic pieces e.g. a sound sculpture in Lidköpings stadsträdgård (in collaboration with local artist Tony Abrahamsson) and a mixed media installation at Stockholm concert hall "Surfing soundwaves - Baltic sea" that was part of the summer exhibition in 2016. A similar installation was commissioned by Swedavia airports in 2017 and is currently exhibited at Stockholm Arlanda (Terminal 5).

She is a member of the Swedish society of composers/ Föreningen svenska tonsättare, boardmember in FRIM (Föreningen för free-improvised musik), Uruppförandeklubben and Stockholm art music center (SAMC).

Jan Hansen

born in 1966 Jan Hansen is a freelance contemporary music composer, sound designer, arranger, and producer He has a broad perspective of music and art production from working as head sound engineer, technical coordinator, producer, and project manager at performing arts institutions like Skånes Dansteater, Småland's Music and Theatre and Malmö Opera. Jan is educated in musicology and composition at Lund University and the University of

Gothenburg. Currently, he works as producer at ShareMusic & Performing Arts, knowledge centre for artistic development and inclusion, where he plays a vital part in the ensemble and music development.

Alberto Hortigüela

was Born in Burgos (Spain), 1969. Degree in Composition at the Musikhochschule Stuttgart (2004). Master in Composition at the Musikhochschule Stuttgart (2007). Composition courses with Franco Donatoni, Brian Ferneyhough, Manuel Hidalgo, Klaus Huber, Helmut Lachenmann, Salvatore Sciarrino, etc. Fellows: Kunststiftung Baden-Württemberg (2005); Casa de Velázquez, Madrid (2008). Prize in Composition Competition "ad libitum" Stuttgart (2009). Professor at the Conservatorio Superior de Música de Salamanca (Spain)

Esaias Järnagard

was born in 1983 and raised in Stockholm, residing in Gothenburg. He graduated with his M.Mus in composition at the Academy of Music in Göteborg in 2013. It was during this study period that some of his most profound esthetic discoveries took place through numerous international projects and in his close mentorship with composer Pierluigi Billone. In recent years he has worked closely with musicians during the compositional process. As a result, he writes chamber music with an increasingly phenomenological approach: to try to emphasize the relation between body and instrument, not just the physicality of sound, but also the magic of it: to be in touch with sound.

Jacques Julien

born in 1967 in Lons-le-Saunier, Jacques Julien is a sculptor. He lives and works in Paris and Montdidier. He creates sculptures, videos and publications.

Jacques Julien's work has been presented in solo and group exhibitions: Memphis Blue, Contemporary Art Space, Bordeaux (2017); Tailles Douces, Centre Régional d'art contemporain, Sète (2014); Jacques/Julien, Villa Arson, Nice (1998).

For Jacques Julien, a sculpture is a starting point towards the invisible double, the missing body or the hollow figure.

Babette Koblenz

born 22 August 1956 in Hamburg is a German composer associated with Neue Einfachheit. From the age of twelve, Koblenz studied music theory at the Hochschule für Musik und Theater Hamburg. Her compositions have been performed at the Munich Biennale, Donaueschinger Musiktage, and Darmstädter Ferienkurse. She is married to the composer Hans-Christian von Dadelsen, with whom she runs the publishing house Kodasi.

Grégoire Lorieux

is composer, computer music professor at Conservatoire de Paris, computer music designer at ircam, and co-artistic director of l'itinéraire.

After musicology and early music, he studies composition with Philippe Leroux and in Conservatoire de Paris. Grégoire Lorieux receives the "Young Composer Prize" of Sacem in 2009 and follows the program of experimentation in arts and politics of Sciences-Po, Paris, in 2012 with Bruno Latour. His artistic activities are shared between concert pieces, installations and educational projects, such as Etudes Electriques, for solo instruments and electronics, or Paysaes Composés (from field recording to instrumental composition for teenagers) made with quatuor Diotima.

Kent Olofsson

is a composer with an extensive artistic output of over 160 works that span a broad field of genres, ensemble types and contexts including music for orchestra, chamber music, electroacoustic music, music theatre, alternative rock music, music for baroque instruments, radio plays and works for dance performances and installations.

His music has been performed by ensembles and orchestras like Ensemble Recherche, Symphonieorchesters des Bayerischen Rundfunks, Swedish Radio Choir, KammarensembleN, Klangforum Wien, Lipparella, Oslo Sinfonietta and Avanti! and by conductors as Lothar Zagrosek, Gustavo Dudamel, Mario

Venzago, Charles Hazlewood, Fredrik Malmberg and Franck Ollu. He has written for musicians as Stefan Östersjö (guitar), Nguyễn Thanh Thủy (đàn tranh), Ngô Trà My (đàn bầu), Moritz Ernst (piano/harpsichord), Jonny Axelsson (percussion), Ivo Nilsson (trombone), Fredrik Ullén (piano) and James Crabb (Accordion).

Since 2009 he is collaborating with Swedish theatre group Teatr Weimar. Their productions have been widely recognized also internationally with performances like Hamlet II: Exit Ghost, A Language at War and Arrival Cities: Hanoi, the latter composed for Vietnamese instruments, chamber ensemble and electronics.

Manuel María Ponce

(8 December 1882 – 24 April 1948) was a Mexican composer active in the 20th century. His work as a composer, music educator and scholar of Mexican music connected the concert scene with a mostly forgotten tradition of popular song and Mexican folklore. Many of his compositions are strongly influenced by the harmonies and form of traditional songs.

Rainer Rubbert

was born in Erlangen, Germany in 1957, and he grew up in Berlin where he still lives and works. From 1975-1981 he studied composition with Prof. Witold Szalonek, at the Berlin School for the Arts (Hochschule der Künste Berlin). Herr Rubbert was significantly influenced by Prof. Szalonek's radical style, with its distinctive resolution of the apparent contradiction between advanced musical material, compositional rigor and free expression.

Herr Rubbert has received numerous prizes and fellowships, among others : Prix Marcel Josse 1979 ; the Cité des Arts Fellowship 1986/87 ; the Budapest Composition Prize 1989 ; the Musical Arts Prize of the Academy of the Arts 1992 ; the Villa-Serpentara Fellowship 2003 ; the Carl-von-Ossietzky Composition Prize 2007 and the Premio Città di Fossacesia 2012.

Since 1989 he has been one of the artistic directors of the concert series Unerhörte Musik.

In 2008 he wrote the Kleist Opera after a libretto by Tanja Langer. In 2013 he was awarded the German Composition (Musikautoren) prize.

Rebecca Saunders

British-born Rebecca Saunders is one of the leading international composers of her generation. In her compositions, Saunders explores the sculptural and spatial properties of organised sound, which is often created in close collaborative dialogue with a variety of musicians and artists. Her music is performed by renowned ensembles, soloists, and orchestras, including Ensemble Musikfabrik, Klangforum Wien, Ensemble Modern, Diotima, Ensemble Resonanz, Ensemble Intercontemporain and numerous international orchestras.

Rebecca Saunders has received numerous prizes, including the Ernst von Siemens Music Prize 2019, the Happy New Ears Prize 2015, the Hindemith Prize, the Mauricio Kagel Music Prize, as well as several Royal Philharmonic Society and BASCA British Composer Awards. Rebecca Saunders holds a professorship at the HMTM Hannover and teaches regularly at, amongst others, the Darmstadt Summer Courses. She is a member of the Academies of Arts in Berlin, Dresden and Munich.

Zsigmond Szathmáry

was born in Hungary in 1939. He received his musical training in composition (Ferenc Szabó) and organ (Ferenc Gergely) at the Franz Liszt Music Academy in Budapest. Further studies took him to Vienna and Frankfurt (Helmut Walcha). In 1960 he won first prize at the organ competition in Budapest. In 1972 he received the Bach Prize grant from the Free Hanseatic City of Hamburg. He worked as an organist in Hamburg and at the Bremen Cathedral. From 1978, after teaching at the music academies in Lübeck and Hanover, until his retirement, he held a professorship at the State University of Music in Freiburg. Szathmáry, who is a member of the Free Academy of the Arts in Hamburg, gave numerous guest courses at music colleges and universities in Europe, North America, Japan and Korea. He is a lecturer at the summer academy for organists in Haarlem (Holland) and teaches new music in the Darmstadt summer courses. In 1987 the National Franz Liszt Memorial Committee of the Hungarian state

awarded him the Franz Liszt plaque. In 2008 he received the Artisjus Prize. Since 2009 member of the Hungarian Academy of Sciences and Arts. He went on extensive concert tours and made numerous records and CD-s (Sony, Harmonia Mundi, Wergo, Zeitklang, Signum, RCA, BIS, Hungaroton, ARE). His compositions, works for solo instruments, chamber music, works for orchestra and choir, have mainly been published by the music publishers Bärenreiter and Moeck.

Andrew Toovey

(b London 1962) studied composition with Jonathan Harvey, Michael Finnissy and briefly with Morton Feldman. After completing his BMus degree at Surrey University he gained an MA and MPhil at the University of Sussex, specialising in composition and aesthetics. His PGCE studies in secondary school teaching were undertaken at the Institute of Education, University of London and his PhD in composition at the Royal Birmingham Conservatoire, having been awarded an M3C (Midland Three Cities) research grant for his studies.

Toovey's work embraces widely diverse influences, from music such as that by Feldman and Finnissy, or from the poetry of Artaud, Cummings and Rilke, and reflects his passion for 20th-century visual art, especially that by Bacon, Beuys, Davies, Hayter, Klee, Miro, Newman, Rauschenberg, Riley, Rothko and the Outsider Artists. It has been performed throughout the UK, Europe, Canada, Japan, Australia, New Zealand and the USA, and has featured at the Bergen, Brighton, Gaudeamus, Huddersfield and ISCM festivals and at the Darmstadt and Dartington International Summer Schools. It is also frequently broadcast, on BBC Radio 3 and by various European radio stations.

Toovey, who has been Artistic Director of the new music ensemble IXION since 1987, was associate composer with the Young Concert Artists Trust (YCAT) from 1993-5 and he was composer-in-residence at the Banff Centre, Canada for four years, writing two operas and other music theatre works in that time. His education work includes projects for Glyndebourne Opera, English National Opera, Huddersfield Festival, the South Bank Centre and the London Festival Orchestra, and he has been composer-in-residence at Opera Factory and the South Bank Summer School. He teaches composition regularly at Benslow Music, also taught secondary school music in a part-time capacity, now teaching

composition (at Undergraduate, MMus and PhD level) at the Royal Birmingham Conservatoire.

His many awards include the Tippett Prize, Terra Nova Prize, the Bernard Shore Viola Composition Award and an RVW Trust Award. Largo released two portrait CDs of his music (Including the orchestral piece Red Icon and the opera The Juniper Tree) in 1998. Many other pieces appear individually on CD labels such as NMC, ABC Classics, Nova, BMIC, ABRSM, Sound Circus and Kairos Music. Some of his music is published by Boosey and Hawkes, while pieces can be heard on his own YouTube channel or on his website where scores can be viewed and downloaded at www.andrewtoovey.co.uk.

In a Tempo Magazine profile article Michael Finnissy wrote: "Toovey consciously places himself outside what he regards as useless or outmoded conventions, whilst reserving the right to draw on, allude to, shoplift from absolutely anywhere. Not only are Toovey's musical sympathies unusually diverse and deliberately unaligned to the ready-made categories of our recent past (minimalism, neo-Romanticism, new complexity), but the fundamental stylistic "gesture" can be as readily compared to the visual arts as to any music - to the work of Robert Motherwell, Barnett Newman, Robert Rauschenberg or Stanley Hayter"

Since 1982 he has written over 100 pieces for orchestra, large ensemble, chamber groups and many solo instruments as well as opera. Recent works include Verboten, Holding You and Euonia (a self-contained group of ensemble pieces), First Out, Preludes and Schrott, all for solo piano, the sequence 'The way it is now' for voice and viola, Contrecto for harmonium and tabla (there is also a version for violin and harmonium) and Pump Triptych for solo clarinet. He has just completed a chamber opera based on James Purdy's novel Narrow Rooms to a libretto by Michael Finnissy.

Heitor Villa-Lobos

(March 5, 1887 - November 17, 1959) was a Brazilian composer, conductor, cellist, and classical guitarist. A prolific composer, he wrote numerous orchestral, chamber, instrumental and vocal works, totaling over 2000 works by his death in 1959. His music was influenced by both Brazilian folk music and by stylistic

elements from the European classical tradition, as exemplified by his *Bachianas Brasileiras* (Brazilian Bachian-pieces) and his *Chôros*. His *Etudes* for classical guitar (1929) were dedicated to Andrés Segovia, while his 5 *Preludes* (1940) were dedicated to his spouse Arminda Neves d'Almeida, a.k.a. "Mindinha". Both are important works in the classical guitar repertory.

Iannis Xenakis

(29 May 1922 – 4 February 2001) was a Greek-French composer, music theorist, architect, performance director and engineer. After 1947, he fled Greece, becoming a naturalized citizen of France. Xenakis pioneered the use of mathematical models in music such as applications of set theory, stochastic processes and game theory and was also an important influence on the development of electronic and computer music. He integrated music with architecture, designing music for pre-existing spaces, and designing spaces to be integrated with specific music compositions and performances.

Among his most important works are *Metastaseis* (1953–54) for orchestra, which introduced independent parts for every musician of the orchestra; percussion works such as *Psappha* (1975) and *Pléïades* (1979); compositions that introduced spatialization by dispersing musicians among the audience, such as *Terretektorh* (1966); electronic works created using Xenakis's UPIC system; and the massive multimedia performances Xenakis called *polytopes*, that were a summa of his interests and skills. Among the numerous theoretical writings he authored, the book *Formalized Music: Thought and Mathematics in Composition* (French edition 1963, English translation 1971) is regarded as one of his most important. As an architect, Xenakis is primarily known for his early work under Le Corbusier: the *Sainte Marie de La Tourette*, on which the two architects collaborated, and the *Philips Pavilion at Expo 58*, which Xenakis designed by himself.

Daniel Zea

Swiss-Colombian designer, composer and sound artist established in Geneva. His artistic work focuses on instrumental and electronic music, hybrid performances involving video, sound, gesture capture systems, physical computing and programming. He often collaborates with other disciplines such

as contemporary dance or visual arts. He works as a lecturer in the Geneva University of Art and Design (HEAD) teaching sound and video interaction design. He is a founding member of the Ensemble Vortex where he participates as a composer and electronic music interpreter.

Thanks to

Goethe Institute

Jutta Gehrig

Daphne Springhorn

Sina Kehrwieder

Swedish Arts Council

Pro-Helvetia

Institut Français

Malmö Academy of Music

Karin Johansson

Lennart Gruvstedt

Kent Olofsson

Susanna Antonyi

Ola Elleström

Nina Hansson

Jenny Svensson

Ove Torstensson

Galleri 21

Gören Green

Inter Arts Center

Margot Edström

Christian Skovbjerg Jensen

Jonas Jönsson

Sylvia Lysko

Magnus Pålsson

Alessandro Perini

Ragna Solbergnes

Lund Contemporary /

Odeum

Patrik Andersson

David Riebe

European Spallation Source

ERIC (ESS)

John Weisend

Julia Öberg

Elefantöra/Share Music

Jan Hansen

Katarina Isaksson

Locations |

Galleri 21

Rådmansgatan 5, 211 46 Malmö

Inter Arts Center

Bergsgatan 29, 214 22 Malmö

Odeum Music Center, LU

Paradisgatan 4, 223 50 Lund



LUNDS UNIVERSITET
Musikhögskolan i Malmö



INTER ARTS
CENTER



LUND
UNIVERSITY

Odeum

MUSIC CENTRE

galleri 21



GOETHE
INSTITUT

SWEDISH
ARTS COUNCIL

fondation suisse pour la culture

prohelvetia



INSTITUT
FRANÇAIS